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"OH, DADDY!"

AT THE PRINCE'S.

A new farce by Austin Melford, adapted from the German of Franz Arnold and Ernst Bach. Presented by Leslie Henson and Firth Shephard, at the Prince's Theatre, on Thursday, Nov. 27.

Jane Church	Nancie Nielson
Hotel Porter	Louis Rihll
Lind. ye	Tonie Bruce
Ninon-de-Lys	Heather Thatcher
Count Duval	Charles Stone
James Ellison	Fred Hearne
Tyldesley Pye	W. H. Berry
Rupert Boddy	Robert Nainby
Emily	Rachel Fry
Phyllis Pye	Elizabeth Allan
Billy Crichton	Arnold Riches
Godfrey Sampson	Guy Fane
Producer	Austin Melford

Pillorying the Puritan has been a favourite pastime for dramatists since Elizabethan days, and playgoers always seem to enjoy laughing at the hypocrite. The authors of "Oh, Daddy!" a German farce, neatly anglicised by that prolific writer Mr. Austin Melford, are on right lines when they indulge in good-natured fun at the expense of Tyldesley Pye, President of the Dumbhampton Branch for the Promotion of Purity among Part-time Workers. When it is explained that Mr. Pye is played by that droll comedian, Mr. W. H. Berry, it will be seen that the evening at the Prince's Theatre on Thursday last was an amusing one. Mr. Pye arrives in London to attend the Congress of the Purity League, and he and his friend, Rupert Boddy, consider it is their duty to make a personal inspection of the Cabaret show at the Hotel Ritz-Astoria, the chief attraction of which is the beautiful Ninon-de-Lys, whose firefly dance in an appropriately attenuated costume is the rage of the town and has brought her scores of admirers. Mr. Pye comes to the dancer's room ostensibly to convert her to better ways, but really to invite her out to supper. He does not know she is his own step-daughter and that his second wife, Ninon's mother, is in the adjoining room. The cabaret dancer determines to teach the hypocritical old man a lesson and accepts his invitation, and next day follows him to his home in Dumbhampton. The farcical possibilities of the situation are evident, but, on the whole, they are brightly and amusingly exploited in the last act. The only person who is unaware of Ninon's real identity is Mr. Pye, and of course when everything is amicably cleared up the hypocrite renounces his puritanism and comes out quite frankly as the *bon viveur* that he really is at heart.

Whether a story of this kind is unpleasant or good-natured depends so much on the chief actor. It can be said at once that Mr. Berry's performance is so amusing that it could not offend any one. When he appears in the first scene he is the dull, provincial "kill-joy" to the life, and it is charming to watch the way he drops his grey disguise and becomes the rosy-cheeked gallant who hovers round the cabaret star. Back at Dumbhampton, Mr. Berry gets some excellent fun out of the situations that follow Ninon's appearance and her suggestion that she should take her place in the household as his step-daughter. The humour rarely drops when he is on the stage, and he had two admirable supporters in Mr. Robert Nainby as the rather meek little gentleman, who follows humbly in Tyldesley Pye's footsteps, and Mr. Guy Fane, who gave a really comic characterisation as the great-uncle who stuck to his puritanical guns to the end. Delightful acting came from Miss Heather Thatcher, who looked lovely in her skin-tight firefly costume, and even lovelier in the charming dresses in the last two acts. As the cabaret dancer she acts with a delicious sense of comedy throughout the play. Miss Tonie Bruce gave a spirited performance as Ninon's mother, and Mr. Charles Stone was splendid in the farcical picture as Ninon's French admirer. Two nice young things were neatly acted by Miss Elizabeth Allan and Mr. Arnold Riches, and there was a humorous impersonation of a gauche maidservant by Miss Rachel Fry. Miss Nancie Nielson's study of Ninon's secretary was sharply defined, and good work came from Mr. Louis Rihll and Mr. Fred Hearne. An important feature of the evening was the music in the intervals played by Mr. Charles Milne's Mixed Foursome of Piano Note-Abilities.

G. W. B.

FORTHCOMING EVENTS.

TO-DAY.—"Ever Green," Adelphi; "King of Schnorrers," Arts.
DEC. 4th.—"Twelve Hours," Comedy; "Rosmersholm," Faculty.
DEC. 5th.—"Wonder Bar," Savoy; Caviare," Little.
DEC. 7th.—Second Green Room Rag, Strand; "In Abraham's Bosom," Holborn Empire; "Carl and Anna" (Venturers), Piccadilly.
DEC. 8th.—Denville Hall Matinée, London Hippodrome; "Chelsea Follies," Southampton; "The Cathedral," Players; "Black Coffee," Embassy.
DEC. 9th.—"A Marriage Has Been Disarranged," Royalty.
DEC. 10th.—Lydia Lopokova, Arts.
DEC. 11th.—"To See Ourselves," Ambassadors.
DEC. 14th.—"The Borrowed Life" (Incorporated Stage Society).
DEC. 15th.—"Blue Rose," Prince of Wales's, Birmingham (prior to London).
DEC. 16th.—"Jane's Legacy," Duchess.
DEC. 17th.—"Chelsea Follies," Victoria Palace; "Toad of Toad Hall," Lyric.
DEC. 18th.—"The Maid of the Mountains" (Revival), London Hippodrome.
DEC. 20th.—Season of Ballet, Lyric, Hammersmith; "Cinderella," Grafton.
DEC. 23rd.—Children's Theatre reopens.
DEC. 22nd.—"Where the Rainbow Ends' (matinées only), Holborn Empire; "Follow a Star" (New Edition), Winter Garden; Olympia Circus opens.

MISS TALLULAH BANKHEAD,

who, after seven years' stay in this country, is shortly leaving to make talking pictures in her native America.

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DOMESTIC COMEDY CHORUS
SONG FOR PANTOMIME
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WATCH THESE SUCCESSES
DAY BY DAY
HUNTING TIGERS
OUT IN INDIAH—YAH!
CUPID ON THE CAKE
LET'S HAVE A SING SONG
AND
SOLDIER ON THE SHELF
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London, W.C.2.

"THE MAN FROM BLANKLEY'S."

AT THE FORTUNE.

F. Anstey's comedy of the Early 'Nineties, revived by the People's Theatre at the Fortune Theatre on Wednesday, November 26th, 1930.

Miss Gwendoline Tidmarsh	Pauline Sitwell
Miss Marjorie Seaton	Pamela Carme
Mrs. Montague Tidmarsh	Ethel Warwick
Mr. Montague Tidmarsh	Huntley Wright
Dawes	Shayle Gardner
Mr. Gabriel Gilwattle	Sam Livesey
Mrs. Gilwattle	Margaret Scudamore
Miss Bugle	Sydney Fairbrother
Mrs. Ditchwater	Vera Beringer
Mr. Jeremiah Ditchwater	Wilfred Fletcher
Mr. Toomer	H. O. Nicholson
Mr. Nathaniel Bodfish	Frederick Lloyd
Mrs. Bodfish	Laura Smithson
Mr. Poffley	Martin Walker
Miss Cecelia Flinders	Dorothy Cheston
Lord Strathpeffer	Guy Newall
Jane	Ursula Millard
Hannah	Jean Darcy
Producer	Norman Loring

There is a certain intimidating ring of bleak earnestness about the name "The People's Theatre." One thinks somehow of propaganda, uplift, and high-brow obscurities in connection with it. But Miss Nancy Price and Mr. J. T. Grein, the two valiant and enthusiastic chief directors of the newly-launched People's Theatre in London, have shown by their choice of an initial production that their first and chief purpose is to provide entertainment. In this we think they are pursuing a wise and sound policy. Let them first of all get a large public into their theatre through the inducement of good popular dramatic fare at cheap prices. Afterwards will come the opportunity to experiment cautiously with more serious things.

There can be no doubting the power to amuse of Mr. Anstey's "The Man from Blankley's" now revived under the description of "a comedy of the early 'nineties," presumably because, although it actually was first performed at the beginning of the present century, it is founded on a story serialised in "Punch" about eight years earlier. Its comic appeal cannot, of course, be exactly the same as it was thirty years ago. Most of its jokes sound forced and prepared, and have lost their flavour owing to their having been repeated so often. One of them re-appeared, by the way, in a musical comedy produced a short time ago. Mr. Anstey's sentimental interludes, too, appear to be a trifle spun-out. In fact, the production would have been improved generally by speeding-up and a few deletions.

But that wonderful dinner-party at the Tidmarshes must have as great, if not greater, laughter-creating potentialities, as ever before. To its original funny qualities have been added those given it to-day by its period. It is like an old "Punch" illustration come to life, and with its diversity of types has quite a Dickensian richness. The whole thing is an elaborate and convincing evolution of the solidly prosperous England which has passed away, and must have caused many regretful pangs in the breasts of the middle-aged people in the audience. The programme informed us that the dinner-table is the largest ever brought on the stage for a meal; and that 150 plates, 250 knives, forks and spoons, 80 glasses, as well as other accessories too numerous to mention, are used in the course of the meal.

There was a late Victorian profusion of everything, including the human element, and a band of brilliant actors gave us some gems of amusing and polished characterisation. Mr. Guy Newall as the young nobleman who strays by mistake into the Tidmarsh party, and is taken for the extra guest hired from Blankley's, showed the qualty of being able to adapt himself to circumstances, and had a charming vagueness which stopped just short enough of vacuity. Miss Pamela Carme, as the governess employed by vulgarians, suggested without any hint of priggishness a lady who finds herself among her inferiors socially. Miss Ethel Warwick made Mrs. Tidmarsh a devastating specimen of a would-be smart young matron, while the impossible Mr. Tidmarsh, as depicted by Mr. Huntley Wright, bounced and boundered his way through the evening with diverting results. The glorious assortment of guests at the feast were well displayed by Mr. Sam Livesey as the pompous, self-righteous Gabriel Gilwattle, and Miss Margaret Scudamore as his stiff-backed spouse; Miss Sydney Fairbrother, comically lugubrious as Miss Bugle; Miss Vera Beringer, abstracted and intense as Mrs. Ditchwater, while Mr. Wilfred Fletcher as her husband very ably suggested a mock-intellect and vague echoes of the greenery-yallery vogue; Mr. H. O. Nicholson as the rather delightful Mr. Toomer; Mr. Frederick Lloyd and Miss Laura Smithson as the garish Bodfishes; Mr. Martin Walker, whose Mr. Poffley was a perfect specimen of the *genus* "masher"; and Miss Dorothy Cheston, who pursued the last-named with the artless ardour of the confirmed "gusher." Mr. Shaylo Gardner was an impressive Dawes, and little Miss Pauline Sitwell, whose duty it was to adorn the tale with scraps of childish wisdom, impressed us greatly by her authoritatively professional manner.

Miss Ella Shields' new act had the benefit of being staged by Joe Daniels, jun., the demand for whose settings is rapidly growing. Mr. Albert Douglas's revue, "Salad Bowl," will carry artistic tabs by the same firm, who will also supply the draperies for the Great Carmo's new production.

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Licensed by the L.C.C.

WANTED, DANCE BAND AND MUSICIANS for Christmas and New Year engagement.

WANTED, 'Cellist or 'Celliste for high-class hotel, Cliftonville, for eight days commencing Dec. 23rd; dbig. Banjo or Sax preferred. Age, exp. and salary: Yates, "Goring," Osborne-road, Broadstairs.

WANTED, TWO SOLO Clarinets doubling Saxes, for Circus, Royal Agricultural Hall, London. Must be good sight readers and transpose. Send lowest terms in first letter. No fancy wages need apply. To Bandmaster, 7, Thornley-st., Wolverhampton.

WANTED, Alto Sax., Trumpet, Trombone, all doubling; also Vocalist. Audition, 10, Fouberts-pl., Regent-st., Thurs., Fri., Sat., 11—2.

WANTED, first-class Trumpet and Sax players, dbig., for dance, Sat., Dec. 6, with own music. Write L. Thomas, 17, Kimberly Gdns., N.4.

WANTED, short, youthful-looking Trumpet, Alto and Tenor Saxes (one dbig. Violin), Drummer, Piano, Trombone, Sousa., etc. State exp., ht., terms (age 14 to 24). London audition necessary (stage novelty). Savoy Direction, 9, St. Martin's-court, W.C.2.

WANTED, Dance Trumpet and Dance Trombone, also exp. Banjo, for Christmas and New Year weeks. Fare paid one way. Tony Farrell, Palace Hotel, Southport.

WANTED, Harp Accompanist for amateur duet. Lesage, General Post Office, Richmond.

WANTED, Pianist, also Drummer doubling 'Cello, for Hotel, from Dec. 23rd to 31st inclusive. Both must be experienced in straight and dance, and willing to give audition. Terms, 6 guineas, live in. Summer contract to right men. Write Bennett, 26, Highfield, Scarborough.

WANTED, Pianist, single, for famous Highland Regiment. Three years in India, then home. Good bounty given. Box 61, "The Era."

WANTED, first-class Mandolinist soloist (gent.) for West End. Full particulars, terms, etc., to Box 63, "The Era."

WANTED, young Side-Drummer for Regimental Band on home service. Must be keen and intelligent. Large engagement connection. Apply the Bandmaster, 1st Btn. The Border Regiment, Bordon, Hants.

WANTED, to open Dec. 12, 1st-class Drummer and 'Cellist. State age and experience. M.D., Coliseum, Cheltenham.

WANTED, snappy small dance band for functions and dances; must sing and entertain. Particulars, Alec Alexander, 100, Farleigh-rd., London, N.16.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 155, "The Era."

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WANTED Known, Band of 1st Queen's Own Cameron Highlanders has vacancies for a few instrumentalists. Four years in India, then return to England with Battalion. Military Band, Orchestra and Dance Band. Apply the Bandmaster, Cameron Highlands, Fyzabad, India.

WANTED Known, Army Band, stationed in the South of England, has vacancies for young Cornet player and young Pianist. Excellent prospects for ambitious musicians. Extensive experience not necessary. Apply Box 961, "The Era."

WANTED for H.E. The Viceroy of India's Orchestra, Delhi: 'Cellist, Cornettist and Violinists. Men must be single and prepared to enlist; ages not over 25 years. Good pay and allowances. Replies to: The Director of Music to H.E. The Viceroy of India, Viceregal Camp, Delhi, India.

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WANTED KNOWN, CAVALRY REGIMENT HAS VACANCIES FOR BANDSMEN, ALL INSTRUMENTS, OBOE, FLUTE, AT ONCE. FULL TERM HOME SERVICE. GOOD TOURS; SPORT; EXCELLENT PROSPECTS. EVERY HELP GIVEN FOR PROFESSIONAL ADVANCEMENT.
APPLY BANDMASTER, 4th HUSSARS, YORK.

WANTED KNOWN, in reference to advertisement for Musicians for Battalion Band. Many applications have been received and applicants will be notified if their applications are accepted. Applicants who have not already been notified have not been accepted. No further applications are required. Box 848, "The Era."

DO YOU PLAY AN INSTRUMENT?
WANTED KNOWN, Band 1st Battalion, The Buffs, has vacancies for Pianist, Wind and String Instrumentalists. Excellent career for men and boys between ages of 14-25 years. Dance Musicians accepted. Apply in writing to: The Adjutant, Depot, The Buffs, Canterbury, stating qualifications, etc.

WANTED, Bandsmen, Military and String for 2nd Royal Fusiliers, Territorials. Engagements winter and summer. 'Phone: Battersea 5008.

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WANTED Known, extensive Orchestral Music Lending Library, for cinemas and cafe; low weekly terms. Spearing, 5, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone Hampstead 4597.

WANTED Known, Abbott's Lending Library, cheapest in London: 12 full orchestras, 1/- p.w. 47, Uxbridge-rd., Shepherd's Bush, W. Riverside 2578.

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WANTED KNOWN, Musical Director, exceptionally qualified, with wide experience in theatre, variety and high-class cinema, shortly disengaged. Prepared to entertain London offers only to act in advisory capacity or as conductor. Box 53, "The Era."

WANTED KNOWN, Musical Director (Piano, Baton, Arrange), college training, cinema (G.B. P.C.T.), variety, revue, hotel. 3,000 lib., young, smart. Musician and Showman; highest refs.; interview, any distance. Can supply first desk men if desired. Write, Box 50, "The Era."

WANTED Known, a Musical Director and Solo Pianist recently terminated long contract with stage presentations, is open for engagement. Young and smart. First-class references. L.R.A.M. Box 997, "The Era."

WANTED by Bandmaster, Appointment, Orchestra, Choral Society, or Band. A. E. Shaw, "The Ranch," Priory-road, Gosport.

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WANTED Known, Violinist dbig. Alto Sax, now at liberty for engt., perm. or dep.; exp. all lines. 29, Ormiston-rd., W.12.

WANTED, Engt. by exp. Violinist; cafe, theatre, dance; advanced technique. Harvey, 149, Green-lanes, N.16.

WANTED KNOWN, Lady Violinist disengaged; experienced player; P.C.T. theatre, variety; excellent refs. 74, Bridgford-road, Nottingham.

WANTED, Engt. Violinist; closing Crewe New Theatre, 13th; smart & reliable; sight reader, 16 yrs. ex., straight or jazz. Joseph Leonard, 24, Cemetery-road, Crewe.

WANTED ENGT., brilliant Violinist doubling Alto Sax. Any bus., exp., library. Lyme, 49, Catford Hill, Catford, S.E.6. Sydenham 0097.

WANTED, Engt., C. Crippen, Violinist-Conductor; theatre, varieties, cinema; the Right man in the Wrong place. Coms.: 19, Sainfain-road, Balham.

WANTED, Engt. by Patience Pax, Violin. 2a, Portsdown-rd., Maida Vale, W.9. Abercorn 3436.

WANTED, Joint Engt. by bril. Violinist and Pianiste, other instruments if required; cin., cafe, dance, etc.; lib. 5,000. M.D., 200, Gulson-rd., Coventry.

WANTED Known, Violiniste (33), 15 years' exp., desires engt. any bus.; distance no object; reader, refs. Accept 25/- weekly. 6, St. Paul's-ave., Willesden Green, N.W.2.

WANTED KNOWN, Violinist, red-hot style, good vocalist; own car, any distance, any business. Bert Cohen, 18, Oakfield-road, Croydon. 'Phone: Croydon 1859.

WANTED, ENGT., Exp. Violinist, doubling Alto Sax; any line, dist. Violinist, 92, Ayres-rd., Old Trafford, Manchester.

WANTED, Engt., experienced Violin double Viola. Wire John F. Erickson, 70, Ashgrove-ave., Cleadon Park, South Shields.

WANTED, Engt. by first-class Lady Violiniste, exp. in jazz and straight. Would dep. 31, St. James Gdns., Wembley. 'Phone: 2632 Wembley.

WANTED, Engt. by John Thomas, brilliant Violinist; lib. 2,000 classics. Expd. any bus.; last, M.D. 7 years. 59, Claremont-rd., Darlington.

WANTED by Violiniste, Christmas Engt., rept. or 1st violin. Box 62, "The Era."

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WANTED, Engt., first-class Violinist, any bus.; also 'Cellist dbl. Banjo; large library; both free for Christmas and New Year offers. 80, Oaklands Grove, Shepherd's Bush, W.12.

WANTED by first-class Violinist-Leader, gigs or perm.; exp. any bus. 'Phone: Archway 2565. Kelsey, 14, Windsor-rd., Holloway.

WANTED, engt. by first-class Solo Violiniste-Leader; library; cinema, hotel, cafe. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-st., Balham, S.W.

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MUSICIANS' WANTS.

WANTED, Engt. as Violin repetiteur or 2nd, anywhere; expd., fine tone, steady, reliable. Write Mr. Violinist, 60, Moor-st., Burton-on-Trent, Staffs.

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WANTED, Engt. Viola dbig. E flat Alto and B flat Tenor Saxes. G. Morris, 37, Ramridge-rd., Luton, Beds.

WANTED KNOWN, first-class Solo and Orchestral 'Cellist at liberty; any business, anywhere. 'Cellist, 307, Bramhall-lane, Stockport.

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WANTED Known, Ellen F. Boden, Celliste, free for deputising; dbig. Banjo. 45, Blakenhall-road, Carshalton. 'Phone: Wallington 1696.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

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WANTED, Engt. by Double Bass, thoroughly experienced Bass. 21, Cambridge-st., Kettering.

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WANTED Known, disengaged, Billy Mayo, String Bass, modern style, dbig. 'Cello and Tenor Banjo. 16, Genoa-road, Anerley, S.E.20.

WANTED, Engt. by Bass; Circus, Skating Rink, any bus. Black, 24, Melton-st., Euston, London.

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WANTED, Gigs, Alt., Ten., Clar., Sop.; own car. "Upway," Coombe Lea, Addington. 'Ph.: Addiscombe 1012.

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WANTED, Gigs, Alto, Sop., Clar., tone and reliable. Coomber, 19, Mount Pleasant-villas, N.4. Mountview 3642 (9 till 10, 10.45 till 11.30, and 3 till 4).

WANTED, Gigs, young exp. known Alto Clarinet-Violin. W. A. Horyett, 19, Lavender-sweep, S.W.11. 'Phone: Batt. 5465, before six.

WANTED Known, at liberty, Clarinet and Saxophone for special weeks, permanency and panto season. 86, Sycamore-rd., Nottingham.

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WANTED, Gigs by Ernest Holmes, Tenor or Alto Sax, Clar.; own car. 10, Merton-rd., E.17. Holborn 9143.

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WANTED, Gigs by Mac Matthews, Tenor Sax, Clart. and Fiddle; pro. experience, etc. 255, Lea Bridge-rd., E.10.

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WANTED by Alto Sax, evening engts. Good reader, reliable; dbig. Piano. Sax, 24, Brownswood-rd., N.4. North 2117.

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WANTED, by first-class Alto Sax dbig. Tenor, Clar. and Violin, Vocalist and sub-tone effects, Xmas engt. D. Stewart, 17, Bennington-road, N.17.

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WANTED Known, young exp. E flat Alto Sax desires gigs; free Sat. Lionel, 7, Kingston House, Camden-street, N.W.1. 'Phone Welbeck 2012.

WANTED, Engt. by Sax and Clarinet, gigs or permanent. 21, Sinclair-gardens, W.14. Tel.: 1910 Shepherd's Bush.

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WANTED Known, E flat Alto Sax, doubling B flat Sop, is free for London area any Wednesday or Saturday. 'Phone: Hounslow 3393, or 27, Colonial-avenue, Whitton, Twickenham.

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WANTED, Engt. by Solo Organist, excellent references, double 'Cello or Piano with orchestra. Box 58, "The Era."

WANTED, Engt. by first-class modern style Dance Pianist; any offers. Billy Williams, 18, Anatola-rd., London, N.19. Archway 1203.

WANTED, Engt. by first-class Lady Pianiste, ten years' experience in best hydros and hotels; excellent accompaniste and soloist; highest references. Antliffe, Matlock, Derbyshire.

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WANTED, Engt. by Pianiste, Orch.; lib.; double Violin. 250, Amesbury-ave., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

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WANTED by well-known Orchestral and Solo Pianiste, permanent engt. Expert in dramatic, variety and picture work. Splendid references. Miss Elsa Spearing, Westlea, 15, Norwich-avenue, Bournemouth West.

WANTED, Engt., Young Lady Pianiste, orchestral or solo; any business. Dulcie Raymonde, 41, St. Maur-rd., Fulham.

WANTED, Engts. by brilliant Pianist. Day times and odd nights. Any bus. Gordon, 31, Aldershot-rd., N.W.6. 'Phone: Maida Vale 6126.

WANTED Known, Jessie Bennett, Pianiste, available concerts, dances, private parties, socials; rehs., auditions, dep. 3, Lordship Pk., N.16. 'Phone: Clissold 8947.

WANTED Known, Pianist, dance, to join permanent gig band or deputise. D.K., "Cromlech," Thorverton-rd., N.W.2. 'Phone: Hamp. 5392.

MUSICIANS' WANTS.

WANTED Known, expd. Orch. Pianist, solo Mandolinist, unexpectedly vacant Xmas. Nina Lorenza, 55, Finsbury Park-road, N.4.

WANTED, Engt. by first-class brilliant Pianist and Accompanist (single gent.), fully experienced all lines, and with good appearance and strong personality. Write Box 57, "The Era."

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WANTED, ENGT. BY FIRST-CLASS ORCHESTRAL PIANISTE, THOROUGHLY EXPERIENCED ALL BUSINESS, IN OR OUT OF TOWN. PIANISTE, 20, THE CRESCENT, WIMBLEDON PARK.

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WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-st., S.W.1. Franklin 6348. Open New Year's Eve.

WANTED Known, Orchestral Pianiste, L.R.A.M., excellent sight reader. Pianiste, 37b, Newton-st., Greenock, N.B.

WANTED, first-class Gigs by young brilliant modern style Dance Pianist. Fred Williams, 18, Anatola-rd., London, N.19. Archway 1203.

WANTED, Engt. by Harpiste. A.B., 379, Norwood-road, S.E.27. 'Phone: Streatham 8253.

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Death of James Coomber.

The untimely death, on Wednesday last, of Mr. James Coomber causes a loss keenly felt by members of the Northampton Repertory Company. Mr. Coomber joined the Players in October, 1929, and played varied parts successfully. His most notable efforts were Baronde in "Bella Donna," Curtis Bedford in "Raffles," "Constable Coghill in "The Cheerful Knave," James Larrabee in "Sherlock Holmes" and the American in "Aren't Women Wonderful?"

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THE AMATEUR THEATRE

BOARD OF TRADE D.S.

Sydney Blow and Douglas Hoare's farce, "Lord Richard in the Pantry," was presented by the Board of Trade Dramatic Society on the 21st ult, at the Cripplegate Theatre, to a full and appreciative house. It was a wise selection, as this well-written play is full of funny situations and practically contains a laugh a line. The Lord Richard of Wilfred Wardle was an unforced portrayal and the hesitating manner was well maintained to the accompaniment of much fun. Mr. Wardle deserves credit for a performance which bears comparison with many a professional standard. Elsie Tunnicliffe gave a charming and self-possessed delineation of the rôle of Sylvia Gayford, and Ethel Noakes, as Evelyn Lovejoy, brought out all the characteristics in this part. Alfred Bedford was the perfect valet and Francis Drummond Hay was well cast as Captain "Tubby" Bannister. Myra Richards was a delightful Lady Violet, Doris Asbury got some fun out of the cook character, for which she was well made up. Helen Douglas, Cora Brady and Bessie McDougall did well as the servants. Charles Bazley gave a very good impression of the secretary and Frank Jenkins was also an impressive Inspector. The play was most effectively produced by Vincent McCall and the stage manager was Henry Grant.

G.P.O. PLAYERS D.S.

The production of Pinero's "Dandy Dick" at the Guildhall School of Music was pleasing entertainment. In the principal part of the Very Rev. Augustin Jedd, Mr. Cyril Leigh failed to win the laurels which usually fall to him in comparatively minor rôles, for although his playing was interesting enough, the characterisation was unsustained and was at conflict with the dramatist's clearly-defined intention. Unless one realises that the dean, in spite of his lapse, is an important church dignatory, the point of the whole play is lost. As the two daughters, Miss Margaret Hennekar and Miss Minnie Law were very amusing, and the parts of their lovers, the Hussars, were in the capable hands of Mr. Laurence Gartland and Mr. Bernard Harewood, the latter's violin solo being deliciously execrable. Miss Dorothy Smith and Mr. Wilfred Sellars were excellent as Hannah and Noah Topping, and Mr. Horace Pilkington was a very amusing Blore. Miss Beatrice Cowan was a fine robust open-air woman as Georgiana Tidman, but was not a jockey. Mr. Jack Scott, as Sir Tristram Mardon, cleverly made as much as could be made of indifferent material.

"Dandy Dick" was preceded by an interesting one-act play, "Stress," by Messrs. Laurence Gartland and Gerald Storr, in which Miss Kathleen Emery and Mr. Horace Pilkington were outstanding.

BALHAM MUSICAL COMEDY PLAYERS.

Mr. Arthur Rigby's new musical comedy, produced by the Balham Musical Comedy Players at the Hippodrome, last week, concerns a reverend missionary and his twin brother. Confusion of the two personalities leads to the brother receiving generous donations for the "Little Heathens," and the missionary receiving the bad reputation that belongs to the other—but, of course, all comes right in the end. The humour of the piece is forced more often than not, but very careful producing and several good musical numbers raised it up to the level of good amusement. It was evident that the producer's hand had been hard at work introducing a sparkle into everybody's interpretation of the various parts. Mr. Fred Rogers, for example, gave skilful and quick-changing impersonations of a pompous missionary and an inebriated waiter.

Miss Gwen Clout and Mr. Stanley Young sang and danced pleasantly together as juvenile leads, and Miss Myfanwy Jones was an attractive Annie Watkins, and gave a clever character dance with Miss Muriel Arrowsmith which was deservedly encored.

Miss Mary Humphreys made a quaint Martha Pineapple and her ludicrous song and dance with Mr. Rogers, "Between the Saturday and the Monday," took the fancy of the audience. Miss Beatrice Gowlland, Mr. David Thomson and Mr. Arthur Studd were other members of the cast who displayed the easy stage presence that distinguishes most members of this hard-working and efficient society.

P.O. SAVINGS BANK D.S.

A very creditable performance of Eden Philpott's diverting comedy, "The Farmer's Wife," was presented by this society at Chiswick Town Hall for two nights. There were quite a lot of people embroiled in Cupid's wiles at Applegarth Farm, and the humour of the situation proved irresistible. Leslie Greenslade gave a fine breezy interpretation of Churdles and David Plowman was satisfactory as the Rev. Tudor. Jean Milne was charming and effective as Thirza Tapper, while Walter Newell put in some excellent work as Richard Coaker. Queenie Marshall achieved an emphatic success as Petronel Sweetland, while Gladys Walton cleverly portrayed Louisa.

The bucolic love-making of W. J. Craddock as Samuel Sweetland was an exquisite bit of fun which the audience appreciated. Frederick Faers filled the rôle of George and played with vigour and a keen sense of humour, and Norman Reist was effective as the doctor. Araminter was in good hands with Doris Budd and Cathrine Tressider won recognition as Sibley Sweetland. The Smerdon clan—Susan, Sarah, Sophie and Teddy—were respectively played by Gwen Gillman, Lily Hulet, Olive Haylett and Owen Coote, all of whom attained a share of success. G. E. Hughes, as Valiant, and S. K. Disher, as Gregson, merit a word of approbation and Violet Pritchard, as Mrs. Rundle, was not without merit.

The orchestra directed by Emil Osterley contributed to the success of the evening and the play was produced by A. O. Buck.

"The Way To Treat a Woman."

Walter Hackett's successful play, "The Way to Treat a Woman," at the Whitehall Theatre, will reach its 200th performance to-morrow (Thursday).

LONDON VARIETY THEATRES.

(Other Variety Theatres on page 11.)

LONDON, SHOREDITCH.

Charlie Higgins is the chief feature of the variety bill here this week. It is some time since Charlie appeared here as double act, and also as a single comedian, but the welcome for his latest act proved that he is a favourite here. Together with Wilbur Lenton, he caused much laughter with his various rhymes and riddles, whilst his ability to sing a really funny song is unchallenged. Gladys Groom and Ramon Ferrata with their Lestelle Girls were responsible for a cabaret show of their own. Singing and dancing form the major portion of their act, in which the principals execute some thrilling throws and jumps and the troupe of girls excel in their fine team work and individual efforts, all with some changes of costume noteworthy for their speediness.

The Daly Sisters and Marr, always popular favourites here, pay another return visit in their enjoyable musical speciality, whilst Harry Marsh was the cause of more laughs for some well rendered comedy patter. "As near naughty as dammit" is the bill matter of Horace Lane and Marie Douglas, who appear here together for the first time and soon make a definite appeal with their combined abilities. Horace appears first with some remarks principally about a lady's dress. Marie calls on his protection against an invisible person, which starts the laughs, and after some very rapid repartee, displays her fine voice in "Romance," concluding with some further conversation which, as it warms up, fetches the mirth with every line, and fully earns the fine approval it receives. Mona Marsh and Johnnie Foster repeat in variety the success they have already made in revue and their merry quips, put over with extraordinary ability, obtained a warm "hand."

Included in the programme are also Schofield and Barclay, with clever vocal comedy and whistling, and Mary and Jane, the two pretty London Cabaret Kids, whilst Doyle and Dennis conclude with their skilful acrobatic comedy work. Percy Lewis and his orchestra ably render "On Parade" and the "Eldorado" selection.

THE METROPOLITAN.

There is a marvellous programme of variety at the Metropolitan, Edgware-road, this week. Randolph Sutton, of course, is now recognised as one of the finest, if not the finest singers of light songs in the country. Impeccable diction, strong personality and clever choice of songs all play their part in Randolph's success. Johnson Clark is another star who knows how to choose his material. This popular ventriloquist can always be relied upon to produce the goods and his present week's offering, "The Poacher's Son," is no exception to the general rule. The Austin Sisters open the bill with their artistic display of grace and strength, whilst it is good to see our old friend, Bob Lloyd, again—now partnered by Betty Hill. Bob and Betty's lively contribution was not the least acceptable part of the evening.

Bert Errol is, of course, unapproachable in his own line of business. The fascinating young siren of old has, perhaps, become a lady of more mature charms, but all the brilliance of female impersonation is still there. And there is now daughter Betty Errol to add her not inconsiderable bit to this very attractive item. Then the name Joe Boganny also conjures up a vision full of its own individuality. There's going to be some fun about, whether it is in the bakehouse, schoolroom, or what not. This week it is the schoolroom which claims the attention of Joe and his merry assistants. Mr. Al Marshall proves himself to be a real and novel eccentric dancer, whilst those two delightfully funny "oddments" (the word is their own), Ethel Revnell and Gracie West complete an overbrimming programme.

FINSBURY PARK EMPIRE.

After much preliminary announcement locally, big crowds on Monday gave a welcome to Sir Harry Lauder, modestly programmed as "Harry Lauder, ever new," and that is a short and sufficient summary of this wonderful and unique artist. His performance lasts over half an hour, and locals would have had more if they could. He ran through a number of what have now become classic memories, and several new works, all to those charming Scottish melodies which are so pleasantly attractive to hear, and all rendered with that consummate artistry which has raised Sir Harry Lauder to that pinnacle of success which only real ability and hard work can lead. He concluded with one of his delightfully typical speeches, in which he asked the audience to bring their friends. The star artist does not rely entirely on his own magnetic drawing powers to attract the large audiences, for there are five other "turns" on the bill of sterling value. Norman Carrol is responsible for much laughter and applause for his versatilities in character, comedy and chatter, and Dick and Edna Adair are two young people who infuse character comedy into their clever dancing. Burr and Hope, who have been absent from this district for so long, return in one of their charming song and talk shows and renew their popularity easily. The Three Matas, beauty in strength, offer a neat and stylish ladder and balancing act, which pleases. Samuel Rogers ably wields the musical director's baton.

WALTHAMSTOW PALACE.

Following last week's revue programme, to which Revnell and West formed an acceptable addition, we have Charles Austin and his company of comedians in his latest sketch, "Parker's Greyhound," which makes an interesting example of the series of events causing such excitement in P.c. Parker's life and fun wherever he performs his antics. The last word is mentioned advisedly, as it is his absurd gestures and facial expressions which cause the audience to set up howls of laughter and applaud vociferously. Further fun is effected by David Poole, the ventriloquist who is a schoolmaster at the same time. He and his puppet pupils converse with resultant risible relaxation. His ability is in no wise called into question when it may be said that his act obtains its biggest hand through the "funniness" of the situations he has evolved in the sketch.

J. H. Wakefield is a tall loose-limbed singer and dancer with a nice style of work and personality, and Stella and Partner offer a polished gymnastic speciality which is worthy of favourable comment. Jack Meyer, the Australian Song Lad, occupies a premier position on the bill, with Alan Kitson at the piano, and rightly so, for these two boys rollick along with an effervescent style of their own, which immediately gets them on good terms with the audience, who immediately realise their "value for money" feeling. Stoll and Steward now offer their character comedy cameos, interspersed by Kay Blyth, a young lady dancer who is certainly an added attraction. The coster beano, as before, is still a riotous success. Iris and Noranna Rose offer a carnival of dancing versatility attempting all types of terpsichorean artistry with equal success. They were warmly welcomed here for their hard work. Murray and Mooney, deputising, carried on the good work of mirth-making, and made good progress in doing so, their comedy work fetching them much appreciation.

"SHOW LIFE."

AT THE EMPIRE, STRATFORD.

On its first appearance in town this production, with the book by Tommy Mostol and Harry Curwen, gained a right hilarious reception. The dressing, scenery, dancing (by the Parisien maids), music, acting and comedy are so lavish as to please the most fastidious. Tommy Mostol, of course, is a comic number of the highest calibre, and whenever he made an appearance he was greeted with chuckles of merriment, which punctuated his every word or action. An outstanding speciality couple are Mario and Maurice. In the scene, "Mexicalo," they dance the tango with vim and verve, and their graceful gyrations are examples of the poetry of motion. In the "Awakening of Galatea" they have a further opportunity of captivating the fancy of all. It was an exhausting exhibition and they secured a boisterous recall. The Troy Sisters are an engaging couple, and their number, "A Feeling for You" was a great success. Their item, "Ladies of Loveliness," with Sidney Wilson, had a charm all its own. Ray Zach is a singer and dancer of high merit, and her songs, "If I Were You" and "Sailors Don't Care," were warmly applauded, and her effort in a picturesque setting with Fred Jansen, "Sing Me a Song About Holland" was one of the happiest events in the programme. Sidney Wilson is the possessor of an extremely pleasant voice, and became an immediate favourite when he opened with Miss Troy in "You Brought a New Love," and later together gave "Almond Eyes." His distinctive success was in "A Rebel Am I," but he was no less successful in a song scena, "The Legion of the Lost."

"TOUT PARIS."

AT CHELSEA.

Mr. Richard Jerome's presentation for Speed Productions, Ltd., of "Tout Paris," which drew big crowds to the Chelsea Palace on Monday, is well described as "the amazing revue." Whilst the spectacular side is most prominent, comedy is not forgotten, and in such scenes as "Cutting In," "The Underdog," "Auto-Ecole (the Motor School)" and "Home, Sweet Home," to mention but a few, humour is allowed full play. On the spectacular side "La Boite a Ouvrage (The Work Box)," "Femmes et Violettes (My Lady's Veil)," "Les Paradis des Enfants (The Children's Paradise)," "Les Regates a Cannes (Cannes Regatta)," "La Fête des Fleurs sur La Riviera Française (Carnival of Flowers on the French Riviera)," "Chanson des Veroniques (Song of the Veroniques)," "The Generosity of Lucretzia," and "La Panier d'Oeillets (The Basket of Carnations)" are veritable feasts for the eye.

Mr. Frank O'Brian is principal comedian, and his hard work in all the comedy scenes bears fruition in the hearty laughter and unstinted applause that greets his every appearance before the footlights. Miss Georgette Renarde is another oustanding success. She acts very cleverly and sings in delightful style. Mr. Joe Hudson's comedy characterisation is of the best. Mr. Frank Adey's light comedy style is ably suited to his work in this show. He acts with distinction and sings and dances in capital style. Miss Sybil Stanford uses her beautiful voice to advantage in several numbers, and Mr. Jack Desmond also scores heavily in this direction. The duets of these two talented vocalists are a feature of "Tout Paris."

Miss Violet Elliott, Australia's jolly fat girl, is a great asset to the show from a comedy point of view. "I love to be stout" is a good number for her. Pretty Miss Doris Green has one or two opportunities, and she takes full advantage of them. Daphne and Jean Mariajanos are superb dancers, and the work of Miss Barbara Dean and her troupe of dancers deserves high praise. There is a real Parisian beauty chorus.

Billy Danvers at the Palladium.

At the Hippodrome, Brighton, this week, Billy Danvers concludes another successful season with Julian Wylie, and next week will appear at the Palladium prior to pantomime rehearsals for his season at the Boro' Theatre, Stratford, for Mr. Leon Salberg.

Dorothy McBlain.

We are glad to hear from Dorothy McBlain that her injuries caused by an Alsatian were not so serious as they might have been. Dorothy was about to fulfil an engagement at Henley-on-Thames when the dog flew at her throat. She dodged instinctively, but received nasty injuries to her right ear. Although the doctor is satisfied with her present progress, Dorothy has been obliged to cancel all her engagements this month, and hopes to be able to resume in the New Year.

CONCERT ARTISTS' ASSOCIATION.

Mr. Julius E. Day arranged a capital programme for the Fourth "At Home" of the C.A.A. on Sunday evening last at the Café Royal. A crowded audience was presided over by Mr. Harry Hall with his usual aplomb and sparkles of wit. Mr. Julius E. Day, introducing the Chairman, said that he really needed no introduction as he was famous the world over as a sartorial artist and a concert artist.

Appealing in eloquent style for the Benevolent Fund, to which he himself generously contributed £5, Mr. Hall said that one lived to learn the luxury of doing good.

Mr. Edward Yapp, a fine tenor vocalist, opened the concert, and Miss Grace Reynolds, a soprano of merit, distinguished herself by some fine singing. Miss Eva Flayer sang two solos well, and Miss Lorraine La Fosse sang in charming style three numbers, including a delightful child study, "Sixpence to Spend." Miss May Mona was another soprano who did well. Particularly interesting was Miss Dora Purser's rendering of "Song of the Dawn" and "A little girl in a crinoline gown," as the latter was accompanied by the composer, Miss Mona Washbourne, whose subtle humour in two numbers sung at the piano, particularly "The Sea," was keenly appreciated. Mr. Lionel Barlow and Miss Vera Griffiths, described as Neapolitan Serenaders, and baritone vocalists in Mr. Robert Beresford. Mr. Ashmoor Burch and Mr. Cyril Whittle were all well received, and so was Mr. Gordon Munro, a bass of distinct merit. Rene Rudarni and Billy Carlton's instrumental act was a very welcome addition to the programme.

Mr. Herbert Collings amused every one with his whistle and clever patter, and mystified them with his moth and cards trick, a new one to us. Miss Hilda Bertram's "songs at the piano" were rendered in the excellent style one usually associates with this lady, and included "Sitting on a Rainbow" by Mr. Gordon Freeman "The world's worst inventor" had a pair of trousers that Harry Hall did *not* make! Miss Brena Quinion displayed keen comedy characterisation in her studies "At the Fair," and sang "With you, without you" in charming style. Mr. Herbert Aldridge was very amusing in "One does," and told some good stories. Mr. T. C. Sterndale Bennett, with his quietly-rendered song about golf, "Will she be washing up?" and "No, Mary Ann, oh! no," was as artistic an entertainer as ever. Mr. Fred Priddoe's ventriloquial act was popular, and so was the turn put over by Mr. Harry Brunning and Mr. Charles Rolfe. Mr. Brunning is a genuine comedian, and Mr. Rolfe a talented baritone, and in a double act produced one of the best things of its kind we have seen. Miss Elisse Relnal, Mr. Arthur Elms and Mr. Eric Whitcomb did yeoman service as accompanists, and Miss Lilian Brion's orchestra played well before the concert opened. Other officials were Messrs. Harry Smith, Percy Barkshure, Sydney Warwick, Alfred Bishop and Charles Morton.

EASTERN DANCES.

While commending Miss Myrrha Granville-Bantock for her courageous attempt to break away from conventional lines when arranging the programme of her matinée of "Eastern Mastro Dances" at the Grafton Theatre on Monday, one questions the wisdom of including so many dances in masks. However correct their use in certain ceremonious and symbolic dances of the East, such examples as a rule seem somewhat monstrous in their effect on the average Western mind; and a mask adds thereto, in obscuring the facial expression which can give so much of vitality to a dance. Of the varied selection presented by Miss Granville-Bantock the more interesting were the Egyptian Dance, Burmese Sarong, Bali and Cymbals, for which—as, indeed, for all—very interesting and colourful music had been composed by Sir Granville-Bantock, and was admirably played by an orchestra under the direction of Mr. Frederick Bye, with Miss Marjorie Hayward at the piano. Miss Nora Desmond's sympathetic singing of Eastern songs, notably the poignant "Forsaken" and joyous "Feast of Lanterns" and "Butterfly Song" were welcome contributions to the programme; which also included somewhat incongruous selections from Austin Dobson, recited by Miss Mary Willetts.

Change of Address.

Madame May Walters' Orchestras Offices have removed into more convenient premises at 122, Wardour-street, W. 'Phone: Gerrard 1207 and 8.

Felovis Retained.

Felovis, the Swiss juggler, continued his success on his second week at the Palladium and goes to the Empire, Paris next week. He may return here later.

Wiere Brothers Featured.

The Three Wiere Brothers are a big feature at the Coliseum this week in their versatile musical and acrobatic speciality and are much in demand in the leading variety and super-cinema houses all over the country.

Sandy in Paris.

At the Carlton Kinema on Monday we saw Sandy Powell looking very fit after his holiday last week, which he spent in Paris. He enjoyed his first visit there, but is not so enthusiastic over the sea trip! Next week Sandy commences rehearsals for pantomime, playing Idle Jack in "Dick Whittington" for Leon Salberg, at the Alexandra Theatre, Hull.

Bob. Lloyd and Betty Hill.

For the past few months Bob Lloyd and Betty Hill in "a new kind of nonsense," have been having a very happy and successful time with James Hunter's road show, which they rejoin again next week. After a couple of dates they have to leave it again to play a series of London bookings, previously arranged, but are looking forward to going back to the road show later.

MAURICE CHEVALIER.

AT THE DOMINION.

It may have been owing to the general feeling that we had all really come to see Maurice Chevalier that the early part of the programme at the Dominion, on Monday night, seemed to be dragging along too slowly. It was quite a good programme of its kind. There were Melville Gideon with his British Symphonic Band playing music alternately luscious and perspiring; Veloz and Yolanda, two graceful and daring exponents of modern ballroom dancing. Hank, the knowing and divertingly human mule, and Ben Dover, a comic little contortionist who did far more than live up to his name. Then there were the Mangan-Tillerettes to give us the type of drilled dancing which has conquered all the capitals of Europe. They were well received, but it was perhaps unfortunate that before the end they got caught up in the prolonged intricacies of one of those Oriental episodes which seem to have such an odd fascination for the producers of revues on the Continent.

Lastly, Chevalier himself who, for the best part of an hour, took on the terrific task of keeping a Dominion audience interested and satisfied. The best numbers were undoubtedly his French songs, all of which he explained first in some delightful little speeches. And, lest any nuances of meaning might be lost in interpretation, these were made explicit by pantomime. "My Little Tom," being the love story of two elephants, was charmingly whimsical, and pointed a moral for those who could see it. And "Tell me Mother," which gave M. Chevalier a chance of depicting the different Ages of Man merely by changing his hat and manner, was another item which the audience were able to understand and appreciate. Of the talking picture numbers "My Love Parade," which has a European flavour reminiscent of Lehar and "The Merry Widow," was the best. The others were for the most part on the American mass-production model, and even the art of Chevalier could hardly infuse human feeling into them. It must have been a trying evening for him, but, after all, he has a big enough personality to fill the vast Dominion several times over.

ACTORS' CHURCH UNION.

The annual dramatic and musical entertainment in aid of the Actors' Church Union was again held in the handsome salon of Seaford House, Belgrave-square, S.W.1 (by the kind permission of Lord and Lady Howard de Walden), on Friday afternoon last, the spacious apartment being filled by a distinguished audience. Bishop Perrin presided.

A delightful entertainment was provided by prominent and popular artists, the programme being opened by Mr. Ulph Smith, in a clever musical sketch, "The Composers' Conversazione," which was much appreciated, as was Miss Nellie Norway's silver handbell solo, "Angels Guard Thee," which was encored. Miss Esmé Beringer gave a humorous monologue, "The Tragedy of the Bathroom Geyser," which was punctuated by a continual ripple of laughter; and Miss Jean Sterling Mackinlay gave a selection of songs which were hugely enjoyed. Sir John Martin Harvey, in two highly contrasted recitations, received a deserved ovation; Mr. W. H. Squire contributed 'cello solos, beautifully played; and piquant Miss Helena Pickard gave a selection of songs from "When we were very young," which were keenly enjoyed. Mr. Cedric Hardwicke protested that, though he had been billed to "Tell a Tale or Two, Here and There," he was no good at that business—but proceeded to tell a couple that went down excellently. Mr. Gillie Potter kept the audience rocking with laughter for some twenty minutes with his inconsequent nonsense; the Rowena Franklin String Quartet gave a delightful selection of music; and the fine entertainment was brought to a close by Mr. Graham Moffat and his Scottish players in a scene adapted from "Susie Tangles the Strings," played with the finish and completeness which distinguishes this clever combination.

Mr. Fred Permain was stage manager.

A hearty vote of thanks to Lord and Lady Howard de Walden for the use of their beautiful house for the entertainment was carried by acclamation, and the proceedings terminated by the singing of the National Anthem by Mr. Graham Moffat's choir.

"The First Mrs. Fraser" Ending.

After breaking the Haymarket Theatre's long-run records, Mr. St. John Ervine's comedy, "The First Mrs. Fraser" will be withdrawn on January 10th next, in order that Miss Marie Tempest may take a well-earned holiday. It will be followed, a few nights later, by a new play, set in the early 19th century, in which Mr. Henry Ainley will have a leading part. On her return to London, Miss Tempest will reappear in another Haymarket production.

Eric Victor's Bereavement.

The sympathies of all will be given to Mr. Eric Victor, whose sister, Mrs. Mildred Breese, died in hospital at 4.30 on Sunday afternoon. Mr. Victor arrived at the hospital as the result of an "SOS" message about three minutes before his sister passed away.

Death of Mrs. C. W. Garthorne.

We regret to announce the death, which occurred on Monday at the age of 78 years, of Mrs. C. W. Garthorne, the widow of the late C. W. Garthorne. She will be buried in Norwood Cemetery.

Illusion in the Theatre.

Mr. Ernest Milton will give an address on "The Preservation of Illusion in the Theatre" at the British Drama League Club Room, 8, Adelphi-terrace, on Tuesday next, at 5.30 p.m. This is one of a series of informal lectures and discussions. Further speakers include Miss Rose Macaulay and Mr. R. C. Sherriff. Particulars as to admission can be obtained from the Secretary.

"Street Scene's" Century.

"Street Scene," the Elmer Rice drama at the Globe Theatre, reaches its 100th performance to-morrow.

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"THE ERA" PANTOMIME GUIDE.

Following is the first instalment of the Theatres which are producing Pantomime, with particulars of the cast, date of production, etc.

LONDON.

DOMINION THEATRE.—"Aladdin"; authors and composers, Laurie Wylie, F. V. Maxwell-Stewart and Julian Wylie; music by J. W. Tate and E. W. Eyre; principal artists, Ella Retford, Nellie Wallace and Lupino Lane; producer, Julian Wylie; date of opening, December 24th, and thereafter twice daily.

WOOLWICH ROYAL ARTILLERY.—"Robinson Crusoe"; principal boy, Nora Delany; principal girl, Jean Anita; other artists, Richard Hassett (Dame), Rebla (Will Atkins and speciality), Alva Bros. (Captain and Mate), Peggy Ford Carrington (Princess), Terry's Juveniles; produced by Prince Littler on December 26th for five week's season.

LEWISHAM HIPPODROME.—"Babes in the Wood"; Robin Hood, Josephine Trix; Harold, Jay Laurier; Hilda, Rex London; Dame, Teddy Stream; Maid Marian, Moya Nugent; Baron Peter Coleman; Fairy, Yvonne Vanda; Sir Guy, Fred Clifford; The Robbers, Power and Bendon; The Babes, Bella and Babe; specialities by the Terry Babes; producers, Leon Salberg, Charles Henry and Gilbert Brown.

STRATFORD BORO' THEATRE.—"Alladin"; Aladdin, Maudie Olmar; Princess, Violet Deane; Pekoe and Sokoy, Terry Sisters; Geni and Slave, Nadia and Vadim; Abanazar, Gazeka; Emperor, John Harcourt; Chinese Policemen, Todd and Seltzer; Vizier, Victor Fairley; Dame, Harold Wellesley; specialities by Duncan Girls and Terry Juveniles; producer, Leon Salberg.

PROVINCES.

BELFAST OPERA HOUSE.—"Humpty Dumpty"; written by R. C. Oldham; music by Walter Hann; principal boy, Hilda Kirkby; principal girl, Paulette Lester; second boy, Marjorie Holmes; Dame, Teddy Stream; Fairy, David Lee; King, Hugh Rene; Nippy, Edgar Drover; Ali Ben Hassan, Leslie Paget; special scenes, The Village, The Magic Hilltop, The Indian Palace; producer, Ken Kendrick; date of opening, December 24th.

BIRMINGHAM ALEXANDRA.—"Cinderella"; written by Reginald Cooper; music by David Cochrane; principal boy, Nora Bancroft; principal girl, Maisie Weldon; principal comedians, Nor Kiddie, Melford & Dodd, The Keystones; special scenes, Dingle Wood, Baronial Hall, Home of the Butterflies, The Ballroom; producer, David Cochran; date of opening, December 26th.

BRADFORD ALHAMBRA.—"Mother Goose"; principal boy, Miss Norah Blaney; principal girl, Miss Jean Brett; principal comedian, George Lacy (Dame, "Mother Goose"); producer, Francis Laidler; date of opening, Christmas Eve, Dec. 24th.

BRISTOL PRINCE'S.—"Goody Two Shoes": author and composer, R. C. Oldham; principal boy, Miss Betty Warren; principal girl, Miss Cecile Maule-Cole; second boy, Miss Doreen Rayfield; principal comedians, Norman Griffin (Dame), Dick Evans, Fred Holt and J. Wakefield; producer, Reginald Hunt; date of opening, Christmas Eve, Dec. 24th.

COVENTRY OPERA HOUSE.—"Mother Hubbard": author and composer, William Delacy; principal boy, Elsie Ingham; principal girl, Alice Ray; second boy and girl, Sisters St. Vincent; principal comedians, William Delacy; Amy Osborne, George Bolton; producer, William Delacy; date of opening, December 26th.

DUBLIN GAIETY.—"Cinderella"; written by Reginald Cooper; music by David Cochran; principal boy, Emmie King; principal girl, Mona Washbourne; principal comedians, Blake Adams, Bros. Obo, Frank Lorden; special scenes, The Enchanted Wood, The Baron's Kitchen, The Ballroom; producer, Wilmott Fowler; date of opening, December 26th.

DUBLIN THEATRE ROYAL.—"Cinderella"; Prince, Emmie King; Cinders, Mona Washbourne; Dandini, Sonia Seal; Fairy, Dora Purser; Page, Blake Adams; Ugly Sisters, Bros. Obo; Brokers Men, Hobart and Hobbs; Baron, Frank Lorden; specialities by The Maxwell Mites; producer, Leon Salberg.

GLASGOW THEATRE ROYAL.—"Goldilocks and the Three Bears"; author and composer, E. Byam Wyke; principal boy, Alma Barnes; principal girl, Babette O'Deal; second boy, Betty Bailey; second girl, Ailsa Bute; principal comedians, Tommy Lorne, Tommy Toms and Peter McSweeney, W. S. Percy; special scenes, The Palace of Porcelain, The Enchanted Forest; producer, Harry Roxbury; date of opening, December 13th.

"Follow a Star."

At Christmas time, with Maisie May in place of Sophie Tucker, "Follow a Star" will resume its run (to be suspended on Saturday next) at the Winter Garden Theatre. New numbers will be introduced.

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Held over 2nd Week
AT THE
LONDON PALLADIUM
Direction—REEVES & LAMPORT

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SLOW MELODY FOX-TROT

DON'T TELL HER WHAT'S HAPPENED TO ME
SLOW FOX-TROT

Walkin' My Baby Back Home
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HIGHWAY TO HEAVEN
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NOVELTY FOX-TROT BY THE WRITER OF "PICCOLO PETE"

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COMING RELEASES

BAND PARTS NOW IN THE PRESS

FROM THE METRO-GOLDWYN-MAYER'S PRODUCTION
GOOD NEWS
GEE, BUT I'D LIKE TO MAKE YOU HAPPY
FOX-TROT
IF YOU'RE NOT KISSING ME
FOX-TROT

FROM THE WARNER BROS.' PRODUCTION
OH, SAILOR, BEHAVE!
WHEN LOVE COMES IN THE MOONLIGHT
FOX-TROT
LEAVE A LITTLE SMILE
FOX-TROT

FROM THE FOX MOVIETONE PRODUCTION
JUST IMAGINE
I AM THE WORDS YOU ARE THE MELODY
FOX-TROT
THERE'S SOMETHING ABOUT OLD FASHIONED GIRL
FOX-TROT
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The Realm of Music

By L. HENDERSON WILLIAMS.

ROYAL PHILHARMONIC SOCIETY.

Schubert's Seventh Symphony, Brahms' Pianoforte Concerto in B flat (No. 2) and the Overture to Weinberger's "Schwanda" constituted the programme of the Philharmonic Concert on Thursday evening. Herr Eugen Szenkar was the conductor, a man of insight and experience but handicapped by being unable to communicate directly in English with the orchestra. The final performance of the Schubert came a little short of the delicately responsive *ensemble* he had laboured to obtain during rehearsals. Perhaps he had tried to perfect details too soon, before grasping the temperamental constitution of his orchestra, which has weak links, having recently undergone some changes in personnel. There is no doubt, I think, about the rightness of his conceptions, but circumstances prevented their adequate expression. The Schubert is a lovely work, and completely worthy of it was Leon Goossens' exquisitely pointed phrasing of the oboe lines in the Andante. Arthur Rubinstein's Brahms was dynamic, tremendous, godlike . not quite Brahms but magnificently Rubinstein. And he enthused the Philharmonians as if they had been promenaders. It was his infallible and masterful surety. The important 'cello solo in the *Andante* was poor in tone and unconvincing in style. "Schwanda," in spite of its tunefulness, is not worth the trouble and the time spent in getting it up, though it went well enough so far as high lights were concerned.

IN STUDIO NO. 10.

There was one flaw in the pleasure of the orchestral concert (broadcast) on Sunday, November 23rd; we did not, after all, hear M. Shostakovitch's Suite "The Nose." Imagination had been busy. But heaven knows what we may have been spared in the matter of musical realism. Two cheerfully innocuous little pieces by Moussorgsky were played instead. The artistic crest of the concert was Mr. Catterall's rendering of Tchaikovsky's Concerto in D. This violinist is of the true romantic temperament, the noble, not the sentimental type, and he interpreted the Russian music with flexible phrasing, rich warmth of tone and technical brilliancy. He was happy in it; so, therefore, were we. M. Nikolai Malko is an exceedingly businesslike conductor. He knew his job and the orchestra knew that he knew it. Prokoviev's *Symphonie Classique* was interesting to hear once, but Prokoviev is better value when he is completely himself. The first movement was a *soufflé*, clever enough, of Mozart, Haydn, even Bach; the slow one was faintly Beethovenish but more late 18th century, as was the third; the fourth had an American tang, but enjoyed subtler than American treatment. The various high lights of the orchestral sections were well displayed in Rimsky-Korsakov's Overture *Pskoritianka* and Borodin's *Danse Polovtsienne.*

VIOLET PUSEY.

This young violinist seems to have been well grounded, and from the technical point of view her playing of the unaccompanied Bach Prelude and Fugue in G minor was highly successful except for some dryness in the chording. In Brahms' noble Sonata in D minor (op. 108), in which Mr. Harold Craxton was the pianist, she was unconvincing. Her tone, though pleasing, is too small and cold for Brahms, and she never got beneath the surface of the music. Sonata playing is not, I think, her natural bent. The group of lighter pieces included Saint-Saëns's *Introduction et Rondo Capriccioso* and the Wieniawski-Wilhelmj Polonaise in A.

DONALD FRANCIS TOVEY.

Let none who happen to have heard Professor Tovey once think they know him; his aspects are many and unpredictable. You expect a pedagogue and you get . . . ? Well, on the 22nd ult we got, rather, a disciple, a St. John leaning upon the shoulder of Music. The Bach Prelude and Fugue in B minor was played with an extraordinarily absorbed, rapt leisureliness, like the halting utterance of a Quaker breaking pregnant silence. Almost, one believed that Bach himself sat there, thinking aloud. Beethoven's *Pastorale* had its more emphatic moments, but was in the main passionately intimate, rarely rising above a *mezzo-voce*. Of the Chopin Preludes the chording of No. 17 in A flat was peculiarly dignified: I differed with his view of the others, which seemed deliberately level and colourless, and he seemed to weed the "danciness" out of the Mazurkas, except in the last. *Papillons* from Schumann's *Carnaval* was amazingly vivid—onomatopoetic. Franck's Prelude, Chorale and Fugue he did not seem to like—nor I his rendering of it.

THE NEW LONDON TRIO.

Messrs. John Pauer, pianist, Boris Pecker, violinist and Livio Mannucci, 'cellist, are all known to us as competent performers on their respective instruments. In Grotrian Hall on the 25th inst., they achieved an excellent literal *ensemble* and very judicious tonal balance, but there is as yet some lack of flexibility in mental accord and of finesse in phrasing. The pianist (with the lid down) was most discreet in proportioning his volume. The violinist's tone had occasionally rather a nervous edge, and the 'cellist's, by contrast, would bear enlarging. But these are small matters probably incidental to the Trio's initial appearance. The music chosen was Beethoven in D, op. 70, no. 1; Mozart in G, no. 5, and Schubert in B flat, op. 99. The slow movement of the latter was the most enjoyable performance of the evening, the 'cello lead, in particular, being rendered with feeling and refinement.

FRIEDRICH WUHRER.

It was with profound interest that we listened to Herr Wührer playing sonatas; Schubert in B flat, Beethoven's *Appassionata*, Schumann in F sharp minor. He is much more than a fine pianist, he is an artist of rare individuality whose technique is entirely at the service of interpretation. Each composer was approached in a different manner so that we perceived at once the peculiar stamp of his genius. At the same time, Herr Wührer is somewhat of an impressionist. He uses masses of sound as modern artists use masses of colour, masses of ill-defined shape, opaque in the bass, diaphanous, but still cloudy, in the treble. Undeniably effective The larger public does not seem to have grasped the fact that Herr Wührer is a pianist quite out of the common, one never to be missed on his rare visits.

A BACH SONATA RECITAL.

Messrs. Alfredo San-Malo and Arthur Shattuck, violinist and pianist, gave a Bach sonata recital in Wigmore Hall on Wednesday afternoon. The performances, individually and concurrently, were able and accurate, but did not betray any special affinity with the genius of Bach. The sweetness and suavity of Mr. San-Malo's tone was occasionally marred by an unfortunate shrill E string, otherwise his playing was straightforward and technically competent. As well as sharing the duet sonatas, Mr. Shattuck played the Partita in C minor taking no liberties, but preserving steady rhythm and exhibiting clean fingerwork.

SAMUEL DUSHKIN & BEVERIDGE WEBSTER.

These brilliant young musicians gave the second of their violin and piano sonata recitals in Grotrian Hall on Wednesday evening. I was unable to hear the earlier sonatas but appreciated an admirable performance of Beethoven's famous "Kreutzer." Beveridge Webster has the greater grip and mastery of his instrument; he tackled the supposedly erotic sonata with a youthfully sane virility that would have shaken some of Tolstoi's preconceptions. Samuel Dushkin is an equally efficient violinist, but of a gentler, less assured spirit. He did not invest the opening chords with their full meed of dignity and he missed what the slurring is meant to convey.

HAMILTON HARTY SYMPHONY CONCERTS.

In all that Sir Hamilton Harty undertook at Queen's Hall on Friday evening nothing so finely revealed his power of entering into another's mind as his treatment of the Elgar Violoncello Concerto. Suggia herself understood it exquisitely and the conductor moulded his orchestra to every *nuance* of her eloquence. One became for the first time intimate with that work and will never henceforth be satisfied with less illuminative performances.

The fact that Schubert's Seventh Symphony was heard on consecutive nights under different conductors was profoundly interesting. Sir Hamilton had the advantage over Szenkar of permanent association with his men. He got exactly what he demanded where the other got unequal response. But given equal opportunity there were indications that Szenkar's would have been the more sensitive reading. In the Brahms Fourth one was never in doubt as to what Sir Hamilton meant to express; but the Elgar was more lovingly treated.

ARTHUR RUBINSTEIN.

The first pianist appearing under the auspices of the Pianoforte Society at Wigmore Hall this season was Arthur Rubinstein, who has already played four times recently. Never has he been less than a master of resource and almost unrivalled technical capacity. On Saturday he repeated the Bach-Busoni Toccata in C with greater intimacy and tonal refinement than in Queen's Hall. It was in every way a satisfying performance. In Liszt, too, one felt that there was complete sympathy with the composer. In Brahms one was aware that Arthur Rubinstein is of a temperament intensely positive and practical whilst Brahms was a brooder; he "hoped greatly," but was never positive. The Debussy group had moments of scintillating brilliancy but was, on the whole, rather too heavily outlined.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 3, Borovsky, pianist; at 8.30, Wednesday evening Chamber Concert. Queen's: 8, B.B.C. Symphony Concert.

Thursday, 4th.—Royal College of Music: 8.15, Choral and Instrumental Concert. Queen's: 8.15, Strolling Players' Amateur Orchestral Society. Wigmore: 8.30, Claire Croiza, singer. Grotrian: 8.30, Kay Metaxa, singer.

Friday, 5th.—Queen's: 3, R.A.M. Students' Orchestral Concert. Royal College of Music: 8.15, First Orchestra under Dr. Sargent.

Saturday, 6th. — Wigmore: 3, Donald Francis Tovey, pianist.

Monday, 8th.—Queen's: 8.15, London Symphony Orchestra.

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Theatrical Gossip

Green Room Rag.

The second of this season's Green Room Rags takes place at the Strand Theatre on Sunday evening next. A prologue has been specially written by Percy Greenbank, and the Chief Rag-picker is Bobbie Comber.

The climax of a more than usually interesting programme will be a burlesque musical comedy by Laurie Wylie and Harold French with lyrics and music respectively by Claude Hulbert and Kennedy Russell. There will be six one-act plays, including one by Phyllis Morris, who has already contributed several dramatic gems to the Rags. Sir Gerald du Maurier and Mr. Leslie Henson are to appear together in one of the sketches.

Drury Lane's Christmas Production.

Every effort is being made to produce at Drury Lane a new musical drama (at present unnamed) before Christmas. Among the eleven elaborate scenes will be the Palace of an Eastern Potentate and a polo match, and Professor Stern, for so long associated with Max Rheinhardt productions, is to supervise that side of the production. Major Meade is acting as Eastern advisor, and the dances will be arranged by Ralph Reader. Herman Finck and Vivian Ellis will provide the music.

Sir Alfred Butt is making a last effort to find an unknown actress for the rôle of the heroine. She must be young and beautiful, and she must be a fine singer. He may decide that it can only be filled by a leading musical comedy actress, but he is anxious to follow the precedent he set during the run of "The Three Musketeers," and to give to a comparatively unknown actress a chance in a leading part. Fred Thompson and Guy Bolton have written a fine part for Bobbie Howes, and good parts have also been given to Marie Burke (the she-villain), Clarice Hardwicke and Peter Haddon. Lance Fairfax, a fine young New Zealand singer, has been brought over from Australia.

The Lyceum Pantomime.

Constance Carpenter will be the principal girl, and Myrtle Peter the Fairy Queen, in "Robinson Crusoe," this year's Lyceum pantomime. In view of the necessity for rehearsals, "The House of Danger" ends on Saturday.

Christmas at Lyric, Hammersmith.

Sir Nigel Playfair announces that he will re-open the Lyric Theatre, Hammersmith, on Saturday evening, Dec. 20th, with a short Christmas season of ballet with Karsavina and the Marie Rambert Dancers. The programme will include the Harlequinades "Carnival," with music by Schumann, in which Karsavina will take her original part. Two children's ballets, "The Tale of a Lamb," with music by Grovlez, and "A Scene in a Florentine Chapel," with music by Corelli, will also be presented, and "Capriol Suite," which proved so popular during Madame Rambert's last season of ballet at Hammersmith, and "Les Sylphides" will be among the attractions.

At the end of this short season of ballet, Sir Nigel Playfair will inaugurate a scheme which he has long had in mind, of presenting a series of light operas in English.

"Peter Pan."

Rehearsals for "Peter Pan," which will be presented for matinées only at the London Palladium, commencing Dec. 22nd, are proceeding under the personal supervision of Sir James Barrie. The production is undergoing complete renovation. The cast at present arranged is as follows:—

Peter Pan ...... Jean Forbes-Robertson
Captain Hook .... George Curzon
Mr. Darling .... George Curzon
Mrs. Darling...Stella Patrick Campbell
Wendy .... Mary Casson
John Napoleon Darling
... Jimmy Hanley
Michael Darling ... Freddie Springett
Nana .... George Elliston
Tinker Bell .... Jenny Wren
Tootles .... Ralph Hazel
Nibs .... Jack Skinner
Slightly .... W. G. Manning
Curly .... Douglas Beaumont
Smee .... James C. Wilton

Actresses' Franchise League.

The Actresses' Franchise League is celebrating its birthday by giving a Cabaret Tea Party at Grosvenor House on Friday, in aid of the Theatrical Ladies' Guild. Well-known actresses, including Irene Vanbrugh Lady Forbes-Robertson, Gladys Cooper, Gertrude Lawrence, Diana Wynyard and Madeleine Carroll are to act as hostesses, and the attractions include a Christmas tree. Among the artists appearing in the cabaret are Sybil Crawley, who is shortly to sing Elsa in "Lohengrin" with the Covent Garden Opera Company at Streatham, Beatrice Lillie, Patrick Waddington, Henry Kendall, Jean Cochrane and Constance Carpenter.

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The London Theatre Company.

"Caviare," to be presented by the London Theatre Company at the Little Theatre on Friday evening, promises pleasure of a fresh and stimulating kind. Encouraging the team spirit in the company, Miss Ellen Van Volkenburg has adopted many ideas submitted to her by members of the cast, and this accounts in part at least for the exceptional spontaneity of the production.

Richard Odlin, a very youthful-looking puppeteer, who began to make marionettes when he was fifteen, will show his famous dolls. In dance and song he will be accompanied by Barbara Williams. Robin Irvine appears with John Clements and Reginald Tate in a comedy-mystery dance and Edward Cooper, the pianist; Mrs. Spencer Watson with new mime plays, and Satne and Armine Meduisa, the Spanish singers, are also in the cast.

"A Marriage Has Been Dis-arranged."

Mary Newcomb will play her first real comedy part in "A Marriage Has Been Dis-arranged," the new comedy by Leonard Ide, which opened on Monday at the Devonshire Park Theatre, Eastbourne, prior to coming to the Royalty on Tuesday next. Lady Tree also has an excellent comedy part as the Princess. Betty Moore and Mary Hinton are her other daughters, and Marcus Barron, her brother, S. J. Warmington is Irene's husband, and Brian Aherne, a wealthy young man visiting the family. Others in the cast are Algernon Mills, D. C. Lowndes, (Miss) Lindisferne Hamilton, and Margaret Cochran. Leon M. Lion produces as well as presents the play.

The Arts Theatre.

"The King of Schnorrers" will be presented at the Arts Theatre for six performances this (Wednesday) evening. This play by Israel Zangwill has been carefully cast with Lewin Mannering in the title rôle. He will be supported by George Carr, Ian Fleming and George Zucco, as the leading male characters. The principal ladies' parts will be taken by Anita Sharpe-Bolster, who apart from being well-known on the stage has gained much fame as a cabaret artist, and Lorna Hubbard.

The Faculty Theatre.

To-morrow (Thursday), the Faculty Theatre will stage "Rosmersholm," by Henrik Ibsen. The cast will include Betty Potter, John Laurie, Neil Porter, Reyner Barton, Marjorie Gabain and Neil Curtis. The production is in the hands of Ralph Neale. This revival will be followed by a new comedy.

Miss Betty Potter, who is playing the part of Rebecca West in "Rosmersholm," comes from a family that has distinguished itself in various walks of life. Not only is Miss Potter the niece of two Cabinet Ministers—Lord Parmoor and Lord Passfield—but she is the sister of Barbara Drake, whose books on the economic position of women are of international value; and of Beatrice Mayer, the author of that amazingly clever play, "The Pleasure Garden."

The Venturers' Society.

On Sunday evening next, the Venturers' Society will present at the Piccadilly Theatre Herbert Duncombe's adaptation from the German of "Carl and Anna" that was one of last season's successes with the New York Theatre Guild. Mr. Henry Oscar, who is producing, is also playing an important part. The rest of the cast includes Angela Baddeley, Isobel Elsom, Roger Livesey, etc. The scenes take place at a prison camp on the Russian frontier during the late war.

A fortnight later the same Society will give the banned American play, "The Last Mile." This will be produced by Ben Weldon.

Embassy Repertory.

Our old friend Hercules Poiret will reappear in the new play by Mrs Agatha Christie, entitled "Black Coffee," which will be produced at the Embassy on Monday. The scenes are laid in Sir Claud Amory's library at Abbots Cleve in Surrey. The famous French detective will be played by Francis L. Sullivan, and Donald Wolfit and Wallace Evennett will have important parts. The Christmas play at the Embassy will be "Carpet Slippers," by Mr. W. A. Darlington.

Sir Barry Jackson's Friends.

Sir Barry Jackson confessed in opening a Y.W.C.A. sale of work at Birmingham on Friday that he could always find friends and recreation in Canada at the Young Men's Christian Association. In fact, he had been kept alive for six weeks at a Y.M.C.A. refreshment stall. Declaring that he was perhaps a better purchaser than salesman as regards things theatrical—when producing classical plays, for instance—Sir Barry said with a somewhat subtle humour that he preferred to hand over a cheque rather than go round buying at all the stalls.

The Repertory Players.

It is notable that by next month the Repertory Players will have three of their recent productions running in the West End—"Petticoat Influence," "A Murder Has Been Arranged" and "The Queen Bee." Their next production will be a farcical comedy entitled "Merchant and Venus," by Lawrence Selwood, a nom-de-plume which hides the identity of a lady not unknown in literary circles. It will take place at the Piccadilly Theatre on December 14th. Ernest Thesiger will be the producer.

Birmingham Repertory.

The Repertory Company at the Station-street Theatre started on Saturday a three weeks' season of that delightful and well-tried comedy by A. A. Milne, "The Dover Road." It has, of course, been done in Birmingham before by touring companies. A special setting designed by Mr. B. J. Healey was attractively done.

Mr. Jack Twyman plays the part of the eccentric Latimer, Miss Dorothy Turner is one of the eloping lovers, Mr. Richard Littledale another, and Miss Betty Cooper and Mr. Charles Victor make up the quartette. In the rôle of the handyman butler, Mr. Stanley Groome has a part to his liking. The performance was marked by excellent team work.

Actor from Hollywood.

Mr. George Garraud, the young English actor who plays a leading part in "The Queen Bee," at the Prince of Wales' Theatre, and has been making films for a number of years in Hollywood, is not generally known in this country as an actor of the "legitimate" stage. He had never done any stage work before he went to America nine years ago to play in "Bulldog Drummond," but was originally a very able black-and-white artist, and a number of his sketches for many years adorned the lobbies and stairways of the theatre of which he is now the tenant.

Mr. Barraud is so well known to film fans that it is a little surprising, perhaps, that some comment of his screen work has not been coupled with his first appearance in London on the stage. He has been the leading man, for instance, to Leatrice Joy in "Tropic Madness," to Norma Shearer in "The Last of Mrs. Cheyney," to Betty Compson in "Woman to Woman," to Loretta Young in "The Road to Paradise," and to Mae Murray in "Peacock Alley," to mention only a few.

Ambassadors Theatre.

The successful revival of "The Grain of Mustard Seed" at the Ambassadors will finish on Saturday next, and on Thursday, December 11th, Major Frank Vernon and Mr. Jose Levy (by arrangement with H. M. Harwood) will present a new light comedy in three acts, entitled "To See Ourselves," by Miss E. M. Delafield There are only five characters, which will be in the hands of Nicholas Hannen, Maurice Evans, Helen Spencer, Audrey Cameron and Marda Vanne. The play will be produced by Major Vernon.

Epsom Little Theatre.

Mr. Nigel Clarke's selection of Walter Hackett's comedy, "The Barton Mystery," for his twenty-second production on Nov. 20th, 21st, and 22nd, was a happy choice. Mr. H. Worrall-Thompson, who produced the play, gave a convincing performance in the part of Beverley, and kept all keenly interested. Miss Ethel Ramsay as Helen Barton showed emotional power, while Mr. Nigel Clarke's assumption of Richard Standish was played in an easy and telling manner. The sisters Ethel Standish and Phyllis Grey were entertainingly enacted by Miss Jean Webster Brough and Miss Ann Muncaster. Mr. John Wilcox showed excellent understanding in the rôle of the highly-strung Dennis O'Mara. Very satisfying were the studies of Mr. Frank Fellows and Miss Mary Ingham as Sir Everard and Lady Marshall. Mr. Michael Charles and Miss Violet Van Houten were also in the cast.

Our notice of a recent production here was included, through inadvertence, amongst amateur notices. We would like it to be known that Mr. Clarke's productions are presented by artists experienced both in London and provincial work, who are in no sense amateur players.

The Children's Theatre.

Miss Joan Luxton is re-opening the Children's Theatre on December 23rd, and will present two performances daily—"Jack and the Beanstalk" at 2.15, and a variety programme at 5.45. The cast of the pantomime includes: Joan Luxton, Maud Jolliffe, Mary Cobb, Elfrida Burgiss, Doris Littell, Nan Jacobs, Margot Bryer Ash, Constance Densham, Beatrice Elburn, Kay Jones, Brember Wills, Geoffrey Wincott, Norman Shelley, W. E. C. Jenkins, Arthur Goullet, Patrick Gover, Hedley Briggs, and Eric Anderson.

The variety programme will include "The House That Jack Built," "Le Petit Chasseur," and the "Lure of the Fairy Hill," also revivals of Eric Forbes Boyd's popular play, "The Pirate's Daughter," and "The Statute," a mime play, by Leslie French.

Geoffrey Wincott is again responsible for the production, and Brember Wills and Norman Shelley are re-joining the cast.

The C.T. Company will appear on December 19th at the Cambridge Theatre, at the charity matinée arranged in aid of the St. Martin-in-the-Fields Winter Distress Fund.

"Toad of Toad Hall."

Basil Foster and Tom Miller have selected Wednesday, December 17th, as the opening date for their production of "Toad of Toad Hall" at the Lyric Theatre. The cast is a very large one, for in adapting Kenneth Grahame's book, A. A. Milne has retained nearly all the characters. The four principal characters, Toad, Rat, Mole and Badger, will be played respectively by Frederick Burtwell, Ivor Barnard, Richard Goolden and Eric Stanley. Others in the cast are Alfred Clark, Mona Jenkins, Dorothy Fane, Frances Waring, Joan Harker and Wendy Toye.

FACULTY THEATRE OPENS.

"One Day More,"
by Joseph Conrad.

Josiah Carvil .... Percy Goodyer
Bessie Carvil .... Pamela Willins
Capt. Hagberd .... Rupert Siddons
Harry Hagberd .... Charles Bennett

"Lady Julie,"
by August Strindberg.

Jean .... Cecil Trouncer
Kristin .... Olive Walker
Lady Julie .... Betty Hardy
Producer ... Ralph Neale

London's newest little theatre began operations under the auspices of the Faculty of Arts Theatre Group, at 190, Piccadilly, on November 24th. A very interesting programme has been planned for the future, but the opening playlet, "One Day More," was not very happily chosen. It has been proved before that Joseph Conrad's genius is not at home in the theatre. This little play is an attempted dramatisation by him of one of his most poignant and atmospheric short stories. It fails because the characters are not fully realised on the stage. What they say and do does not sufficiently explain them. In the story they are part of their surroundings; divorced from these in the play, they are incomprehensible and unreal It is never fully made clear just how mad is old Captain Hagberd, who lives crazily in the expectation of his lost son reappearing on a certain date; and who, when the young man arrives a day too soon, drives him angrily from the door. The tragedy of the girl, Bessie, wasting her youth in the care of old Carvil, her querulous and blind father, then to be awakened and almost immediately abandoned by the strange wanderer, is more explicit. But she is given several terribly difficult and intricate speeches to utter, quite unlike everyday conversation; and some very clever acting by Miss Pamela Willins failed to make her a credible figure. The two ancients, played by Mr. Percy Goodyer and Mr. Rupert Siddons, afforded us some caustic and amusing back-chat, but never seemed actually to live. Mr. Charles Bennett gave to young Hagberd's outward demeanour a certain semblance of reality, but his carefully modulated vowels hardly suggested sixteen years of seafaring life.

Strindberg's "Lady Julie," in a version which seemed to be much the same as the one given at the Arts Theatre a year ago, held the audience in the spell it always appears to be capable of exerting. It is a play that by its power and reality takes hold of the actors who appear in it, and so vast are its potentialities that even when a great number of them, as happened the other evening, are unexploited, there yet remains sufficient interest to fill nearly every moment of its performance. It says a great deal for the work of Mr. Cecil Trouncer as the lackey, and of Miss Betty Hardy as the unhappy Julie, that although, in common with so many real-life tragedies, this one has its ludicrous moments, these were never permitted to get out of hand, and the dominant note throughout was sombre and terrible. Mr. Trouncer revealed the ignoble soul and materialistic outlook of the man; and Miss Hardy gave us the helplessnses and despair of the woman whose proud spirit is humiliated by the weakness of her body. Miss Olive Walter as the servant Kristin suggested that in spite of her evengelical outbursts, her feet were firmly planted on this earth.

"GENERAL JOHN REGAN."

AT THE CRITERION.

A Farcical Comedy by George A. Birmingham, revived by Miss Mary Moore, at the Criterion Theatre on Tuesday, November 25.

Horace P. Billing ...... Percy Parsons
Timothy Doyle .... Sydney Morgan
Mary Ellen .... Joyce Chancellor
Sergt. Colgan .... E. J. Kennedy
Constable Moriarty ... Bryan Herbert
Thaddeus Golligher ... J. A. O'Rourke
Major Kent .... Percy Walsh
Dr. Lucius O'Grady...Fred O'Donovan
Mrs. Gregg .... Helena Pickard
District-Inspector Gregg...Tony Quinn
Mrs. de Courcy .... Cathleen Drago
Rev. Father McCormack
... Harry Hutchinson
Tom Kerrigan .... Herbert Doyle
Lord Alfred Blakeney...Alan Stevenson
Producer ... Fred O'Donovan

It is over seventeen years since Mr. George A. Birmingham's farcical comedy was produced at the Apollo with Charles Hawtrey in the part of the exuberant Dr. O'Grady, and it is rather surprising that the play has not been revived before. Although the piece is amusingly acted at the Criterion, the staging has the air of a makeshift affair. The best scene took place in the second act, when Timothy Doyle, the hotel proprietor, Father McCormack, the charmingly benign priest, Mr. Golligher, the fiery Nationalist, the explosive Major Kent, and Dr. O'Grady sit in committee to decide the form of memorial to the imaginary General John Regan. This was very good fun.

But the farcical possibilities of the unveiling of the statue were not fully realised. Although Mr. Fred O'Donovan was very bright and resourceful as the doctor, the action of the play needed to be speeded up. The whole thing had the air of being under-rehearsed.

The well-known Irish actors acquitted themselves excellently. Sydney Morgan made an amusing picture leaning against his hotel as the curtain rose; his reception of the hustling American was good fun, and he and Mr. O'Donovan had a diverting row in the second act. Mr. J. A. O'Rourke, one of the most individual of all the company, was delightful as the journalist who was dragged unwittingly into the celebration. Mr. Harry Hutchinson's quiet study of the priest deserved a better production, and Miss Joyce Chancellor provided a comic caricature of Mary Ellen, the servant girl who is raised to dizzy heights of fame as the "General's" grand-niece. As the enterprising American, Mr. Percy Parsons had pep, vim and all the other things one expects from across the Atlantic, and Miss Helena Pickard was charmingly coy as the Police-Inspector's wife, with Miss Cathleen Drago as her formidable rival, Mrs. de Courcy. Mr. Alan Stevenson lightly touched the small part of the aide-de-camp, and Mr Percy Walsh blustered and fumed appropriately as Major Kent.

A copy of "The Era" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

"GETTING GEORGE MARRIED."

AT THE EVERYMAN THEATRE.

Comedy in Four Acts, by Florence Kilpatrick, produced at the Everyman Theatre on Wednesday, November 26th.

Marion Wynne .... Isabel Wilford
The Hon. George Tremayne
... Bruce Belfrage
Lady Thrippleton ... Louise Hampton
Wetherby .... Vincent Murray
The Hon. Frederick Thrippleton
... Rex Harrison
Lord Thrippleton .... Brember Wills
Jukes .... Clarence Bigge
Henrietta Loring .... Marie Dainton
Capt. Tony Loring... Wilfred Babbage
Lady Avice Wilmer... Freda Lockhart
Prosser .... Roger Marley
Mrs. Lawson .... Diana Wyngate
Mrs. Burgess .... Marion Fawcett
Press Photographer .... Lewis Allen

With her customary flair for characterisation, Mrs. Florence Kilpatrick has created some amusing people and made them say some amusing things in her new comedy with the rather "giving-the-game-away" title of "Getting George Married." Perhaps it is the title that is wrong, for it leads one to expect a good deal of the process of marrying George, whereas in the play not a great amount occurs.

George is a young fellow whose sole interest is medieval coins. He is therefore annoyed when he inherits a dukedom, and managing relatives crop up to settle his affairs. He proposes to his secretary in the first act, and she accepts him in the fourth, as we cannot claim to be shrewd for guessing she would.

The plot lacks conciseness. In fact, it straggles. There are two whole acts and a half before anything but expected preliminaries happen. Then there is a darkened stage—and screams—in the Wallace manner, and for the first time we wonder what it can be, and what is going to happen next. The cause of the disturbance is a fire, under cover of which, during the remaining act and a half, George escapes to avoid an intrigue with one acquaintance and a "Times" announced engagement to another, but is soon found by his secretary—and relations—in his hiding place in Chelsea.

Mr. Bruce Belfrage seemed to have a private joke between himself and his part, for we will swear that there was a twinkle in his eye at the times when he was supposed to be most stupid and gullible. Miss Isabel Wilford is dainty and demure, so was effective as his secretary, Marion Wynne. Miss Freda Lockhart did not seem so happy as Lady Alice Wilmer, who is a young woman of the "modern" type, and left us with the impression that she was playing a difficult part. Lady Thrippleton is one of the amusing characters mentioned above, and Miss Louise Hampton depicted her strong-mindedness admirably, literally pouring her force in deluging waves over the unfortunate George. Mr. Brember Wills can make capital out of a "yes" or a "no," so the fact that his part was small did not prevent him from making a great success of it.

Miss Marie Dainton received an ovation on her appearance, and played the part of Henrietta Loring with that humorous insight that always characterises her work. Mr. Wilfred Babbage was a debonair Captain Loring and Mr. Rex Harrison admirably easy as Freddy Thrippleton.

Mrs. Burgess was so word for word and gesture for gesture the charlady we are always meeting in everyday life that it is clear that here again is a characterisation for which Mrs. Kilpatrick is to be appreciated, and Miss Marion Fawcett made the character live.

The play had an amazingly warm reception at the Everyman Theatre.

QUADRUPLE BILL.

AT THE ARTS.

The programme of four short plays given at the Arts Theatre Club last Sunday evening, while it afforded a pleasantly varied entertainment, was not particularly notable either for the general quality or novelty of the works included. The first piece, "Birds of a Feather," by the young Welsh dramatist, J. O. Francis, proved to be an ingenious and ramblingly-told little tale of a bishop who falls in with two poachers, and before the night is much older, finds himself in the curious position of champion of these two law-breakers against an inquisitive gamekeeper. The play does not hold together very well, and is on a plane of thoroughly irritating sentiment. It was given a moderate interpretation by a cast among which only Mr. Ernest G. Cove managed to suggest a credible character.

"The Cardinal's Collation," an adaptation by Mr. H. A. Saintsbury from the Portuguese, has its admirers, but it seems to the present reviewer to be not so much a play as a series of overlong recitations. Verse, in which form most of this piece is written, has to be of the first order, otherwise the ear is incapable of making the slight effort necessary to listen to it. Some variety and interest was given to the proceedings by the well-contrasted methods and personalities of the three chief declaimers, Messrs. Oscar Asche, H. A. Saintsbury and George Hayes.

Eden Phillpotts' "The Carrier Pigeon" gave Mr. Cedric Hardwicke one more opportunity of showing us how complete is his mastery of the technique of senility. Here the outstanding trait was a sort of dried-up, full-flavoured malignancy; Harry Hawke, whose last act on earth was to shoot his neighbour's valued carrier pigeon, was a wicked old man, knew it, and gloried in it. Miss Amy Veness as his long-suffering, patient wife, at last awaiting her deliverance, seemed to be missing her opportunities.

The last item, the self-sufficient prologue to Benn W. Levy's play, "The Devil," was noticed here when it was played in its context. Mr. Norman McKinnel did not seem quite sure of himself as the sybaritic, pagan novelist, but, thanks to his experience and the tact of his partner, Miss Diana Wynyard, several awkward little pauses were glossed over, and we were given a quarter-of-an-hour of delicious, stimulating entertainment.

"A MURDER HAS BEEN ARRANGED."

AT THE ST. JAMES'S.

A Ghost Story in Three Acts by Emlyn Williams, presented by the Daniel Mayer Company, by arrangement with Gilbert Miller, at the St. James's Theatre on Wednesday, November 26.

Miss Groze .... Ann Codrington
Cavendish .... John Cheatle
Mrs. Wragg .... Amy Veness
Jimmy North ... Whitmore Humphreys
Beatrice Lady Jasper
... Margaretta Scott
Mrs. Arthur .... Viola Compton
Sir Charles Jasper ...... J. H. Roberts
Maurice Mullins .... Henry Kendall
A Woman .... Veronica Turleigh
Produced by the Author.

Mr. Emlyn Williams' remarkable little ghost thriller was noticed in these columns after the production by the Repertory Players on Sunday, November 9, and, as was anticipated, the play was acquired at once and staged for a run at the St. James's Theatre on Wednesday last. The author has excellent precedents for making the ghost of a murdered man the chief protagonist in the big scene of his play. Indeed, with the temerity of youth, he himself reminds us of Banquo's appearance at the banquet. Beyond that, it would not do to stress the resemblance of the idea to "Macbeth," except to say that the piece has a psychic background and the suggestion that the actions of the characters cannot be explained altogether rationally.

It would not be fair to give any more details of the story of "A Murder Has Been Arranged" than those that have already appeared in this paper. One [illegible] criticise the play by pointing out the improbabilities of a great many of the happenings, perhaps the most unlikely being the fact that the theatre has been let to the eccentric Sir Charles Jasper without even a stage-doorkeeper being in charge. With a little ingenuity Mr. Williams could have managed to get him into the plot. But on the whole he has managed an extraordinary situation with skill. The first act is certainly a trifle too expository, and the final scene is too uneventful until the last thrill, which is emphatically a tremendous climax and gripped the audience last week with an intensity I have rarely seen in the theatre.

As a piece of macabre writing, Mr. Williams' play is the best thing of its kind for years. He stages a murder on most original lines and presents a new kind of criminal; and he brings in a ghost who is not really a ghost, and then surprises us by taking a leaf out of Shakespeare's book and presenting a most authentic ghost-like scene in a modern play. There is little of the clap-trap of the ordinary thriller at the St. James's. Mr. Williams does not provide a single policeman or use any of the stock-in-trade of the crook drama, and for that reason the conviction of the murderer at the end is so much more convincing.

There are several minor alterations in the cast since the play was performed a week or two ago. Mr. J. H Roberts now takes the part of Sir Charles Jasper and provides just the right touch of eccentricity to the character. Outstanding performances came from Mr. Henry Kendall, Miss Margaretta Scott, Miss Ann Codrington and Miss Veronica Turleigh. Mr. Kendall, who can play the silly ass in silly farces as well as anybody, was here given an opportunity to give a study of cold, calculating ruthlessness, which is camouflaged by a bright and cheery surface, and he gave a superb piece of acting. As Lady Jasper, Miss Scott, a very young actress, had to suggest horror and extreme nervous tension while showing a brave and apparently unconcerned face to the murderer. There were moments when she was inclined to shrillness, but on the whole she gave a magnificent performance. It was once more possible to admire Miss Ann Codrington's firmly outlined portrait of the cool, level-headed secretary, and Miss Veronica Turleigh's finely-composed study of the medium who is drawn so tragically into the story. Miss Viola Compton was excellent as Lady Jasper's mother, and good work came from Miss Amy Veness, Mr. Whitmore Humphreys and Mr. John Cheatle. G.W.B.

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RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 8, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DEC. 29, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.

HULL ALEXANDRA THEATRE.—Amateur Operatic Society.

YORK EMPIRE THEATRE.—"Find the Baby."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Thos. F. Convery presents "Vaudeville Voyage" revue.

ASHTON-UNDER-LYNE PAVILION.—Talkies.

BURY HIPPODROME.—Talkies.

ECCLES CROWN.—Will Murray presents "Super Casey's Court."

LIVERPOOL PAVILION.—Bert Terrell presents The Veterans of Variety and full variety company.

MANCHESTER EMPRESS.—Talkies.

MANCHESTER HULME HIPPODROME.—Dot Stephens presents "Sunshine Sally" revue.

MANCHESTER JUNCTION.—Talkies.

MANCHESTER KING'S.—W. Cedric Bailey presents "Step Inside" revue.

MANCHESTER METROPOLE.—Wal Langtry presents "Council Houses" revue.

MANCHESTER OSBORNE.—Lew-Jay Productions present "Mirth Diggers" revue.

MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.

MORECAMBE WINTER GARDENS.—Pictures and Dancing.

PRESTON KING'S PALACE.—Talkies.

PRESTON ROYAL HIPPODROME.—Fred D. Neilson presents "Unemployed" revue.

SALFORD ROYAL HIPPODROME.—Harry Anthony presents "Playthings" revue.

(For all above, Mon. band reh. 2 o'clock.)

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA.—Talkies.

NORWICH THEATRE ROYAL.—"Wild Cat Hetty."

SWINDON EMPIRE.—"Journey's End."

WINDSOR THEATRE ROYAL.—Amateurs.

FRED COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—The Three Eddies, Tommy Dixon, The Daimlers, Lyndon and Moore, J. E. Sutton, Pryde and Weston, Roberts and Hallet, The Six Alexanders.

EDINBURGH THEATRE ROYAL (reh. 12).—Miss Florrie Forde's "Red Riding Hood" Pantomime, cast including Miss Florrie Forde, Bud Flannigan, Chesney Allen, etc.

GLASGOW METROPOLE (reh. 12).—Harry Lees' "Little Miss Muffet" Pantomime, cast including Martin and Holbein, etc.

GLASGOW OXFORD.—Company as booked.

LIVERPOOL SHAKESPEARE (reh. 12).—George Formby, Jack Lane, Harry Gunn and Co., Tom Gott, Leon and Leonora Gerard and Pianist, Morris and Cowley, Max Waldorf, Toscano Bros., The Shakespeare Girls.

GAUMONT-BRITISH PICTURE CORPORATION LTD.

BRADFORD NEW VICTORIA (reh. 11).—Week, Ceille Bronson, Lewis Winthrop and White.

CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Aubrey and Haye, David Poole. Thurs., Kendall Capps, M. Gintaro and Lady.

CLAPTON RINK (reh. 10.30).—Mon., Dean and Clifton, Stevens and Mott. Thurs., Aubrey and Haye, Irene Forde.

EAST HAM PREMIER (reh. 11).—Mon., Stoll and Steward with Kay Blythe, George Hurd. Thurs., Keith Wilbur, Jerome and Ryan.

FINSBURY PARK RINK (reh. 10).—Week, "Follies of 1890," Eight Folies Girls, Loranna, Kennedy and Aldis, Chas. Ellis, Brooklyn Boys, Marie Hillier.

HANLEY REGENT (reh. 11).—Week, "Petals," Terry's Ten Girls, Thelma Dane, Barber, Stevens and Orpwood.

LONDON NEW VICTORIA (reh. 10).—Week, Odali Careno, The Hai Yung Family.

LUTON PALACE (reh. 11).—Week, Valencia Three, Varney and Butt.

MILE END EMPIRE (reh. 11.30).—Mon., Wyn and Ivy, Keith Wilbur. Thurs., De Haven and Page, Harry Wulson.

NEW CROSS KINEMA (reh. 10).—Week, "Sailors On Parade," Nan Foster, Billy Shenton, Savoy Male Octette, Cabaret Four, Leslie Pierce.

PECKHAM TOWER (reh. 10.30).—Week, Blue Slavonic Company, Wynne Cartwright.

PRESTON NEW VICTORIA (reh. 11).—Week, "Masquerade," Terry's Ten Columbines, Rosa Pinkerton, Wolkowsky and Nadia, Bonetti Bros.

STAMFORD HILL REGENT (reh. 11).—Week, The Carltons, Cleo Pergain.

STAMFORD HILL SUPER (reh. 11.30).—Mon., De Haven and Page, Harry Wulson. Thurs., David Poole, Bob and Alf Pearson.

SHEPHERD'S BUSH PAVILION (reh. 11).—Caits Bros., Leon and Lucette.

STRATFORD BROADWAY (reh. 11).—Mon., Kendall Capps, Fyne and Hurley. Thurs., Two Van De Peears, Wyn and Ivy.

TOTTENHAM PALACE (reh. 11).—Mon., Edgar Benyon, Jerome and Ryan. Thurs., Torrani, Strand and Wells.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Power's Elephants, and company as booked.

BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"All Right on the Western Front."

BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Victoria Vanities."

HOLBORN EMPIRE (reh. 11) (Flat Pitch).—G. H. Elliott, Big Four, Johnson Clark, Gene Sheldon, Dudley's Midgets, and company as booked.

LEEDS HIPPODROME (reh. 12) (Flat Pitch).—"Whirled into Laughter," including Billy Merson.

LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—The Great Carmo's Big Circus (once nightly).

LONDON PALLADIUM (reh. 11) (Flat Pitch).—Harry Lauder, Naughton and Gold, Billy Danvers, Rebla, Four Flashes, Howard and King, Ida's Gymnasts, and company as booked.

NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"The Revue Shop."

PENGE EMPIRE (reh. 12) (Flat Pitch).—"Beauty On Parade."

PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Why Go to Paris?"

SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—Company as booked.

SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Chefalo and his Midgets, and Full Variety Co.

WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Midnight Madness."

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LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT, LTD.

BLACKBURN.—Assets and Finance, Ltd., present "Painted Dolls."

BRADFORD.—Company as booked.

CARLISLE.—Alpha Productions present "The Breakaway."

HALIFAX.—Duggie Ascot presents "Duggie Never Owes."

HUDDERSFIELD.—J. D. Roberton presents "Laugh Parade."

SOUTHAMPTON.—J. D. Roberton presents "Sez You."

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MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—The D'Oyly Carte Opera Company.

BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Fine Feathers." Cast includes Marie Ambrose and Dan Young.

BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—"A Pair of Trousers." Cast includes Alice Delysia and Violet Vanbrugh.

BLACKPOOL OPERA HOUSE (reh. 11).—"Oh! I Say."

BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Archie Pitt's Road Show, including Gracie Fields, Selkirk and Glyn, Laurel Brothers, Fields and Rossini, Harold Walden, The Prontos, The Pitt Girls, Tommy Fields.

CARDIFF EMPIRE (reh. 1) (Low Pitch).—"The Gipsy Vagabond." Cast includes Frank E. Franks and Rita Astelle.

EDINBURGH EMPIRE (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.

FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.

GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.

GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"Other Men's Wives." Cast includes Zena Dare.

GLASGOW EMPIRE.—Theatre closed for re-building.

HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Archie Pitt presents "The Lido Follies of 1930."

HULL PALACE (reh. 1) (Low Pitch).—"The Town Show." Cast includes Bert Maddison.

LEEDS EMPIRE (reh. 1) (Low Pitch).—"Pageant on Parade." Cast includes Billy Caryll and Hilda Mundy.

LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"The Cat's Cradle." Cast includes Sybil Arundale.

LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Howett Worster, Freddie Forbes and Daisy Elliston.

LONDON HIPPODROME (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.

MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Jack Buchanan and Company in "Stand Up and Sing."

NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Will Hay, Jose Collins, Hengler Brothers, Van Dock, Short and Dalziel, Byden Currie, Willie Gardner, Ando Family.

NEW CROSS EMPIRE (reh. 1) (Low Pitch).—"The Singing Clown." Cast includes Tom Moss.

NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Pontoon, Ltd." Cast includes Arthur White.

NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell.

NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—The Royal Carl Rosa Opera Company.

PORTSMOUTH THEATRE ROYAL (reh. 11).—The Denville Players in "The Crooked Billet."

SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Alfredo and his Band, The Desardos, Marie Nyman, George Betton, Norman Carrol, Frank and Betty Boston, Gordon Ray Girls, Burr and Hope.

SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—R. H. Gillespie presents Archibald de Bear's "Chelsea Follies." Cast includes Nervo and Knox, Lillibil Ibsen, Hal Swain and his Band.

SOUTHSEA KING'S THEATRE (reh. 1.30).—"Honours Easy." Cast includes Lilian Hall-Davies.

SOUTH SHIELDS EMPIRE (reh. 1).—"Tyneside Follies."

SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.

STRATFORD EMPIRE (reh. 1) (Low Pitch).—"Le Reve Parisien." Cast includes Claude Lester and Vernon Drake.

SWANSEA EMPIRE (reh. 2) (Low Pitch).—"The Dug-Out Melody." Cast includes Jimmy Leslie.

SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"That Paris Feeling."

SUNDERLAND THEATRE ROYAL (reh. 1).—"High Toppers."

VICTORIA PALACE.—Theatre closed for Re-decoration.

WEST HARTLEPOOL EMPIRE (reh. 11).—"The Patsy."

STOLL TOUR.

(*See page* 13.)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Lieut. John Fletcher's "Rhythm," and variety company as booked.

BARROW TIVOLI (reh. 11).—"The Piccadilly Cabaret," with Mme. Lydia Kyasht.

BATH PALACE (reh. 1).—"Snapshots" Revue.

BLACKPOOL OPERA HOUSE.—"Oh, I Say."

BLACKPOOL PALACE.—Reg. Bolton, Anena Family, Vernon Watson and Doris 7mney in "A Sister to Assist 'Er"; Jack Stocks, Clifton and Le Vette.

COVENTRY HIPPODROME (reh. 12).—"Military Pickle."

HEREFORD KEMBLE THEATRE.—Richards Productions present "Ace High."

ISLINGTON CARLTON (reh. 11 Mon.)—Derry and Sloan, Benedetti Bros., and Company as booked.

KEIGHLEY HIPPODROME (reh. 11.30) (Low pitch).—Horace Goldin and Company as booked.

NORTHAMPTON NEW THEATRE (reh. 12).—Toto, and Variety Company as booked.

NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Rep. Players in "The Young Idea."

PLYMOUTH PALACE.—Wheeler and Davis present "Casino de Paris."

POPLAR QUEEN'S (reh. 12).—Dixie Bird's Cabaret, Hintoni Bros., Fyne and Hurley, May Royal, Pat and Cleo, Eccentricity Boys, Margaret Barry, Jack Joyce, Murray.

READING PALACE (reh. 12).—"Come to the Fair."

SHEFFIELD HIPPODROME (reh. 12).—"Revues."

SHOREDITCH "LONDON."—Miss Lily Morris, Gerrard and Lady, Dorothy Hind, Nora Bancroft and Lillian Finney, Val Vett, Cissie Langley and Co., Joe and Josie, Fred Lloyd, Sisters Lund.

SHREWSBURY ROYAL COUNTY (reh. 12).—Dudley Dale presents "All Alive," with Roelgin's Cockatoos, Les Uniques, Vesta Lyons, Ernie Freeman, Reenie and Eddie, Dudley Dale, etc.

STOKE NEWINGTON ALEXANDRA (reh. 12).—"Almost a Honeymoon."

UPTON PARK CARLTON (reh. 11 Mon.)—Gilbert and French, Ohio Three, and Company as booked.

WALHAM GREEN GRANVILLE (reh. 12) (Flat pitch).—Revue: "The Best Yet."

"The Era" can be obtained every Wednesday morning at any of Messrs. W. H. Smith's Bookstalls.

Savoy, Barry, Re-opening.

When the Savoy Super Cinema was re-opened on Monday last by the Chairman of the Barry Urban District Council it was abundantly proved that Mr. W. A. O'Connor was a producer of high merit. The way in which, in three weeks, he has transformed the above house into an up-to-date cinema that will vie with any other in the country both as regards comfort and production is positively amazing.

In outlining his policy for the Theatre Royal at Barry, which has been showing silent pictures for some years. Mr. O'Connor stated that after being closed down for extensive alterations and re-decoration it would be re-opened at Christmas with a pantomime, and that afterwards he would stage drama, musical comedy or any other class of entertainment that was proved by actual returns to be desired, and taking the Savoy as a sample of Mr. O'Connor's productions, Barry patrons are assured of a fare far in advance of what has hitherto been available. The excellent atmospheric decorations, depicting a very realistic out-of-doors garden scena, prove "Rainbow" of London, the artist who has been responsible, to be a worker of no mean ability, and his work has been accorded universal praise.

* * *

Most of the big stores in London are going in for the entertainment business. At Kennard's big stores in Croydon, Prince Zulamakah's Ashanti Village is now in its fourth week, and on Saturday last was visited by over 3,000 persons. Mr. Alfred Bray is manager for Prince Zulamakah.

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THE PLAY IN PARIS.

(From Our Correspondent).

After an encouraging start the present dramatic season has so far proved to be a general disappointment. Nothing of particular interest has been produced during the past month and the future is none too promising. Probably the out-shining effort as a novelty is a sort of psychological effusion presented by Camille Corney at a tiny new playhouse on the other side of the Montparnasse quarter, re-named Theatre 1931 (formerly known as the Theatre Buffalo). This latest crucial study, entitled

"Le Pelerinage Sentimental,"

in ten halts, by Jacques Chabannes, would teach us, somewhat crudely be it said, that it is better not to travel backwards into the past if we would fain keep our illusions. A successful author, before settling down in life, decides to make a sort of sentimental pilgrimage to the scenes of amatory adventures in the good old days. Accompanied by his inner-self as a valet or guide, our author, with an uneasy mind, arranges rendezvous with the ladies he loved best when he was young. In most cases his misgiving is dispelled by disillusion, while there are instances where he is repudiated, his offers of help being scorned by the humble. He is thus justified in returning with a clear conscience to his betrothed whom the valet has summoned to the railway station for his return home.

Jane Lory shines in various composition rôles; her partners are Maryse Leroy, Nadine Farel, Toni Narane and Monique Melinand. Roger Maxime is the eccentric traveller, Jacques Berger the erudite valet.

"Donagoo."

From a scenic point of view the spectacular show with twenty-two tableaux, by Jules Romains produced by Baron Henri de Rothschild at the Théâtre Pigalle, is the outstanding feature so far this season. The marvellous stage which this new play house possesses has permitted the rapid change of scenery necessary for "Donagoo," constituting a feast for the eye, as well as a diverting theme for the ear. Adopted from a story Romains wrote some years ago, this three-act comedy depicts the manipulations of a financial group promoting a company to exploit a new city, Donagoo, somewhere in South America, which does not exist. The advertising attracts emigrants and the mirage becomes a reality. Paul Colin has furnished some admirable sets for this cynical moving picture, and the success is entirely due to the mounting.

Another Palais Royal Farce.

The famous old Palais Royal Theatre has changed its style to a degree, but fully retained its popularity with "Une Femme qui a du sang dans les veins" ("A Woman with Blood in her Veins"—a phrase in French applied to energetic people), a three-act comedy by André Birabeau. The plots concern the supposed effect of blood infusion. While picnicking in a splendidly mounted first act, giving a view of the Pyrenees, Isabelle (Germaine Risse) is injured by an aeroplane dropping into the dishes, necessitating her removal to the hospital. Her husband (Jean Wall) and a flirt (Lepres) decline the suggestion of offering their blood for an operation, but a brave young mechanic, Emile (Duvalles) does not hesitate. Henceforth Isabelle insists on Emile becoming one of the family in the capacity of her chauffeur, and she quickly assumes his breezy manners, even to his witty, uncouth speech. Meek before the accident, she becomes independent and obstinate. The husband, no longer boss, hits on the plan of having a transfusion of fiery blood from Emile's father, so that he may regain his ascendancy, but this proved to be superfluous as the doctor confesses that he only pretended to perform the operation on Suzanne, which he found at the last minute to be unnecessary. Imagination had brought about the transformation. All being well, the couple become turtledoves once more, while Emile marries the cook. The farce, charming in parts and most diverting on the whole, is a little vulgar towards the finish, but adroitly played by the clever company. Augustine Leriche is amusing in a minor part, yet the main applause is for Duvalles, now at his very best.

"L'Assemblée des Femmes."

This classical Greek farce on feminism by Aristophanes has been done into French by Maurice Donnay, and was produced in splendid style by Maurice Lehmann at the Theatre Edouard VII last week. The French author has taken poetical licence in rewriting this amusing satire, but retained the substance of the plot of the Athenian comic who foreshadowed women in Parliament three centuries before Christ. Donnay's version may be recorded as a success, in which Vera Sergine amply shares. She is well supported by Marcel Simon, Allibert, Colizeau, and a score of other talented people.

"Mousse."

Another novelty is the new work by Jules Romains, "Mousse, ou l'école de l'Hypocrisie," a four-act piece produced by Charles Dullin at the Atelier Théâtre Montmartre). The adapter of Ben Jonson's "Volpone" has three plays now running here, with a fourth due in December. In "Mousse" he treats of the deceits of Society against the individual, and the individual against Society, in a way that Molière would have dealt with the subject.

"A Crop of Novelties."

The other playhouses of the Capital have not been idle during November, and we have had a crop of novelties.

"Browning" is the title of the three-act rollicking farce by Mario Duliani and Jean Refroigney at the Mathurins. A revolver left by a friend in the home disturbs the peace of a flighty couple, both fearing the other will use the weapon during one of their frequent quarrels. This perpetual terror leads to a better understanding.

"Cette Vieille Canard," a three-act comedy by F. Noziere, tells of a foxy old gentleman (as the title indicates) hoodwinking a youthful musician with whom his mistress—a woman he has raised from the factory to refinement—has fallen in love. He permits events to take their course, but eventually persuades the composer to retire from the scene in order to avoid ruining his musical career by domestic encumbrances. A feature of the play is the acting of Maurice de Feraudy, retired from the Comedie Française by the age-limit, but still vigorous.

"Un Ami d'Argentine," a four-act comedy by Tristan Bernard and Max Maurey, produced at the Athenée, is an agreeable entertainment about a love-smitten maiden being endowed by an old friend of the family from Argentina, thus enabling her to marry the boy she wants. The benefactor's generosity raises doubts as to his past conduct in the household, but the suspicion is dispelled before the end by the revelation that the kind old gent was once the sweetheart of the girl's granny, and not her mother.

Miscellaneous.

"Gigolo," the three-act comedy by Louis Verneuil, has been revived at the Daunou. Sacha Guitry's "La Jalousie" is revived at the Madeleine. The author holds the lead, with his charming wife, Yvonne Printemps, and Maurice Escande. Guitry's "La Pelerine Ecossaise" has been put on at the Ambassadeurs; "No, No, Nanette" replaces "The Desert Song" at the Mogador, and C. Vautel's "Mon Curé chez les Pauvres" is at the Théâtre Sarah Bernhardt. "La Vierge Folle" occupies the Gymnase, and Strindberg's "La Danse de Mort" the Albert I, after the departure of Edward Stirling and Frank Reynold's English Players for their usual winter tour.

ED. G. KENDREW.

HIPPODROME'S RECORD AUDIENCE.

On December 9th, for the first time in its history, the London Hippodrome will have five hundred men and but one woman in its stalls. And the single woman will be a Cabinet Minister—Miss Margaret Bondfield, M.P., the Minister of Labour.

Her five hundred escorts will be the directors, salesmen and agents of Messrs. R. A. Lister and Co., the agricultural engineers of Dursley, Glos., who have taken the whole of the ground floor for their night out. Every year Lister's entertain their agents and salesmen to dinner and a show during the week of the Smithfield Fat Stock Show. This year the dinner is to be at the Café Royal, with Miss Bondfield as a guest of honour, and afterwards the whole party is going on to see "Sons o' Guns."

THE MAGICIANS' CLUB.

LADIES' NIGHT.

Mr. Louis Gautier, the President of the Magicians' Club, presided over a big gathering of members and friends at the Palace Hotel, Bloomsbury-street, on Wednesday, for the second Ladies' Night of the present season. In his opening speech the Chairman said it was characteristic of the British nation that, however distressing the circumstances, the people always retained a sense of humour. That was amply proved in the Great War, when we seemed to stand alone in that regard. Now, faced with a world-wide industrial crisis, he could see no miserable faces that night. They might all have overdrafts, like he had, but they were determined to be cheerful. Magicians were never depressed. That was the lure of magic! There was so much to learn, and so much to be discovered, that it kept one for ever employed. He wanted to thank the magicians and other entertainers who were going to help them that night. If three or four enthusiastic young students of magic were shipwrecked and found themselves on a raft in the billowy waves, he felt sure they would begin to show each other pocket tricks.

Mr. Clifford Greenwood opened the programme with his usual excellent overture. This popular member of Lawrence Wright's, who is accompanist to Mario de Pietro, of wireless fame, in all his broadcasting and other engagements, is an indispensable feature of Magicians' Club gatherings Miss May Moore, a talented vocalist, sang very well several numbers. Little Cyril, assisted by Peggy, presented a new act that went exceedingly well. Little Cyril proved to be a very well-known member of the Club, and he was attired in boyish garb and described a visit to Mr. Will Goldston's office, and the tricks he learned there, in very humorous vein. The topical references were much enjoyed, and so were the tricks. Pretty "Peggy," at the piano, assisted Little Cyril in captivating style. Master Johnnie Singer proved a youthful prodigy of no mean merit and his "Ferdinand" and proposals types were put over with quite a sense of character for one so young. Mr. Harry Coombs, a clever entertainer, had the audience singing choruses with him—a sure sign of success. He put over a smart act. The Tiffany Trio, three charming girls, one at the piano, one a volinist and the third a vocalist, submitted a musical act that was very popular. Mr. Alec Mander always seems to be at his best at these Ladies' Nights, and he performed some tricks and put over a wealth of patter, piquant enough, that gained him plenty of applause and kept the audience in roars of laughter. Miss Judith Lewissonn, vocalist; Mr. Jack May's "Living Marionettes" show, and Members Gessing and Ned Williams in magic completed the fine programme.

Among the distinguished people present were Mr. W. H. Russell, J.P., Past President of the Australian Society of Magicians, and Mrs. Russell. During the evening the Chairman invested Mr. Russell with the medal betokening life membership of the Magicians' Club, London, and presented Mrs. Russell with a beautiful bouquet. Mr. Frederick Montague, M.P., the Under-Secretary for Air, was also present during the whole of the evening, and others we saw were Surgeon-Captain Henry Hunt, R.N., Mr. Will Goldston, Mr. David White, Mr. and Mrs. Ernest Amerio (Château de Madrid), the Misses Hewitt, Mr. J. W. Minhinwick, Mr. Edward Proudlock, G.M., Mr. Sutherland Felce, Mr. Brian Godfrey, and Mr. and Mrs J. O'Neill Fisher. The Hon. Secretary and his charming wife are always prominent at Magicians' Club gatherings, and Mr. Fisher's work "behind the scenes" deserves special mention. Mr. Will Goldston is another whose work does so much to make the Magicians' Club such a live force in magic and entertainment generally.

ANSWERS TO CORRESPONDENTS

JACKEYDAWRA MELFORD. — *"Kleptomania." Strand, June 12, 1888; "Frivolity," Alexandra, Liverpool, August 6, 1883; "Ivy," Theatre Royal, Manchester, April 4, 1887. The other two plays you mention we have been unable to trace.*

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VARIETY GOLFERS' ANNUAL DINNER.

A JOYOUS OCCASION.

It seems but a short space of time since the Vaudeville Golfing Society was founded, yet it celebrated its eighth annual dinner at the Trocadero on Sunday.

Certainly one could not but be impressed by the mighty gathering (nearly 300 in all) of the golfing clans on Sunday. Only the "unfair sex" (as a wit once dubbed the mere males) were, of course, in evidence; but what an influential and representative crowd they were. Jack Henschel was in the chair; supporting him were Billy Bennett, Tom Gamble, Will Fyffe, W. A. Clark Lens, Alex Rose, George French and Cozens-Hardy, whilst dotted about the room (among others) were Tommy Bell, G. B. Nye, Wyn Weaver, Alfred Burdon, Douglas Wakefield, Fred Miller, Dave Carter, Vic Moreton, George Richards, Llew, Weir, Hugh Ormond, Billy Dwyer, Jimmy Russell, Teddie Bawn, A. Alexander, Jack Barty, Charlie Naughton, Jimmy Foreman, George Lee, Vic Andre, Jack Wynne, Carl Balliol, Will Hay, Jimmy Beresford, Hal Swain, Alf. Hayward, Billy Simpson, Norman Long, Trevor Watkins, Alec McGill, Billy Leonard, Archie Parnell, Billy Kay, Jack Martell, Bert Lee, Bert Coote, George Jackley, James Carew, Hal Jones, Harry Gunn, Archie Watson, Willson Disher, Bert Montague, A. E. Liedtke, Irwin Dash, Norman Carson, C. B. Macfarlane, B. Mathieson, A. C. Astor, Jack Wadham, L. M. Barry, Eddie Childs, Dusty Rhodes, Max Fields (now happily recovered from his accident), Sam Mayo, Lew Stephan, Fred Curran, Jack Harding, Johnnie Jay, Sam Josephs, Harry Alexander, Gordon Sherry, Michael Canning, Joe Young, Jock Bennett, William French, Alfred Denville, Guy Buller and Tom Case. The contingent of professional golfers included P. Newberry, J. Ockenden, Rowland Hill, Stewart Burns and F. Drake, whilst secretaries of affiliated clubs included B. Butler, A. S. Wall, W. Parker, E. Greenshields and Commander Snow.

"Come to the Cookhouse."

A shock to the old soldiers was caused when the familiar strains of "Come to the Cookhouse-door" were heard, and there was a general search for "dixies." However, it was only Hal Swain announcing that dinner was served. In fact, Hal and his merry men kept the ball of melody rolling wonderfully during the whole of the repast.

The Speeches.

After dinner, plentifully interspersed with individual toasting, the speech stage was reached, though the orations were mercifully restricted to five minutes per person (or more or less). Capt. W. Parker (Secretary of the South Lodge Golf Club) proposed the toast of the Society very aptly and humorously, describing it as a very great thing in the variety profession. It was a privilege of the affiliated clubs to have the V.G.S. fellows as members, he added. Wyn Weaver (this year's captain of the Society) suitably responded, giving Capt. Parker a "Roland" for his every "Oliver," referring to the Society's good record and paying tribute to the good work put in as Secretary by Alex Rose.

Will Fyffe proposed the health of "The Guests," in much the same vein, embellishing his discourse with many a canny anecdote. Business was not what it was, he said, but he understood that Mr. Snowden was going to subsidise Sir Harry Lauder and himself in Grand Opera (hearty laughter). Mr. D. Simmonds (Harrow Golf Club), in replying, instanced that there were no fewer than thirty of the Harrow Club present that evening, whilst Mr. P. Newberry (Sudbury Golf Club) responded for the golf professionals in a neat and brief speech.

Bert Coote had the task of toasting "The Press," and came out with one of his priceless "silly ass" speeches, whilst Willson Disher, in responding, expressed the pleasure which he experienced in writing about the "halls."

Finally, Billy Bennett proposed the health of the Chairman, and reached the very acme of persiflage, especially when detailing some real (?) incidents of Jack Henschel's early life. Jack Henschel, not to be defeated, replied in the same strain. Altogether there were some delightfully funny moments throughout the speeches.

Incidentally a cable was sent to Horace Sheldon, now on the high seas, returning to England to take up an important musical position, wishing him *bon voyage*, and a special toast was drunk to "honest" Dave Carter, who had founded the Society.

The Entertainment.

But the best was reserved for last. It was the entertainment—somewhat a hybrid one, as one can gather from the programme, which was headed "The Kosher Theatre," Llanfairpwllgwn *Strasse*, Clydebank. It is not possible to describe this in detail. Sufficient to say that it included such comic delights at Norman Long industriously playing a harmonium; Billy Leonard sawing away at a 'cello, Hal Swain playing a cornet in the "outside the jug and bottle entrance" manner; Billy Bennett purveying a new topical song chipping his colleagues; Billy Leonard and Charlie Naughton playing one of their little impromptu pranks with a microphone; Bert Coote and Wyn Weaver in a no less successful double part, the whole concluding (as they would say in the old day-bills) with the grand extravaganza, "Lime Juice Nights." Variety was lent to the proceedings by the sweet singing of Dave Carter and Hugh Ormond (in a selection of Leslie Stuart's songs).

Sport, Stage and Service.

Captain F. Victor Hughes-Hallett, better known on the stage some years back as Raymond Carew, the proprietor of several "No. 1" companies, has just published his memoirs of sport, stage and service, under the title of *Bran Mash*. The memoirs are certainly remarkable for their range. It is interesting to note that the author and "Bobbie" Hale made their first bow to the public together forty years ago, in a trial matinée of "Margaret Byng," at the Criterion Theatre, when they had to come on and arrest that splendid character actor, the late Charles Brookfield, complete with foot-long knife! H.R.H. the Duke of York has just notified Captain Hughes-Hallett that he will accept "with much pleasure" a copy of his book. The Foreword—a witty one—is by Lord Tennyson.

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The really musical friend will be even more grateful for the G Minor String Quintet of Mozart, played by the Leners with an extra viola and flawlessly recorded by Columbia. In the core of the innermost heart of chamber-music, that is to say in the trio of the Menuetto of the G minor String Quintet of Mozart as revealed by these fine artists, one may excusably imagine oneself to attain complete felicity. "God, a whole moment of happiness!" moaned Dostoievski. "Is that too little for the whole of a man's life?" Any one with Celtic leanings will "make whoopee," as they say, on receiving Holbrooke's Overture to "Bronwen" (Columbia), which is stark, half-naked, and quite unashamedly modern music of considerable quality.

Apart from Herr Backhaus's transcendently fine work, the best of recent piano-playing has been Miss Harriet Cohen's in a Ballade and an Intermezzo of Brahms for Columbia. It is true that I have not had an opportunity of hearing M. Niedzielski playing for H.M.V. a Strauss waltz which, in the astonishing words of H.M.V.'s publicity genius, "gives full scope to the fascinating flow of his facile fingers." Mr. Hambourg's energetic rendering of Beethoven's Pathétique Sonata on three H.M.V. discs may be suggested as a suitable Christmas present for slightly deaf friends to whom one is not too frantically attached. "Fête-Dieu a Seville" (H.M.V.) is a colourful orchestral transcription by Stokowski of an Albeniz piano-piece; and "Le Rouet d'Omphale," also H.M.V. and exquisitely played by Mengelberg and the New York Philharmonic Orchestra, is the extremely pretty piece which Saint-Saëns had the sauce to call a symphonic poem. That increasing rarity, a good tenor, reappears in M. Georges Thill in Lohengrin's Narration and a fine aria from Gluck's "Alceste" on the same Columbia disc.

Two considerable geniuses, Herr Kreisler and Miss Gracie Fields, choose very poor material, as has been too often their wont lately. There have indeed been occasions when Miss Fields has sung tunes better in quality than some which Herr Kreisler has elected to fiddle for our delectation. Each remains a superb artist in his or her own sphere. "Gorgonzola," a number which Miss Fields and, incidentally, Herr Kreisler have yet to add to their repertoire is among the plenteous fare which Jack Hylton and his band provide on some jolly H.M.V. discs. The best of these is a Sullivan selection which is rightly not jazzed at all, "Still More Old Songs," and a collection of "Drinking Songs" which should be invaluable for the only kind of parties worth bothering about. Some new and delightful Christmas music is supplied by that good composer, Victor Hely-Hutchinson in his "Noel Fantasy" (H.M.V.). This emanates goodwill to man, and serves up the indispensable aged tunes with present-day orchestral sauces.

THE STAGE GUILD.

Artists' Section.

At the Council meeting held on Tuesday, November 25th, the following were present:—Messrs. H. A. Saintsbury (in the chair), O. B. Clarence, Clarence Blakiston, Alfred Terris, Oswald Lingard, Frank Lacy, Tristan Rawson, Charles R. Stone, Frank Irish, Lawrence J. Lawrence, Reginald Dance, Lauderdale Beckett, Frank R. Mellor, F. Joynsen-Powell, Val Gully, Robert Cunningham, John R. Collins and Ivan Berlyn, Misses Madge Brindley, Elsie Shelton, Annie Saker, Lydia Donovan and Eva Moore.

New Members.

Patricia Joan Brierley, Rodney Owen Homer, Victoria Addinsell, E. Ambrose Flower, Dorothy Fox, Sylvia I. J. Sewell, Morland Graham, Arthur Childs Clarke, Michael Bellair and Sydney King were elected to membership.

Agency.

Twenty-six engagements were reported for the week.

Stage Guild Benefit Fund.

A letter was read from Mrs. Henderson, enclosing cheque for £5 as a donation to the above fund, in recognition of the services of two prominent members of the section who had given their services for charities. The Artists' Council deeply appreciate the kind thought which prompted the contribution to the Benefit Fund.

Pantomime to Relieve Distress.

In order to assist the Lord Mayor of Birmingham's distress relief fund, Mr. R. H. Gillespie and Mr. Julian Wylie have arranged for the public to be admitted to a dress rehearsal of the pantomime, "Sleeping Beauty," at the Theatre Royal.

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WEDNESDAY, DECEMBER 3, 1930.

THE CHRISTMAS ATTRACTIONS.

Seasonable Entertainment at Theatres.

THIS year the theatres, in spite of the unsatisfactory general conditions still prevailing, are to "keep Christmas" in the lavish, good old-fashioned way; and we must applaud their efforts to raise the spirits of the people by providing seasonable entertainments. These, in the matter of scope and variety are well up to the standard set in former and more prosperous Yuletides. Let us hope that the efforts which are being made will be well rewarded by extensive public patronage; also that this will be the last of an unusually long series of lean years, and that the next will see the beginning of a general improvement of business among every section of the population all over the country.

Pantomime, in spite of a few notable defections, looks like being as popular as ever. At Drury Lane the time-honoured custom of presenting a pantomime is again being suspended; but Sir Alfred Butt hopes to have in time for Christmas a lavish musical spectacle, with an Arabian Nights setting by the great German designer, Professor Ernst Stern, which looks like recompensing the usual Boxing Night crowd at the Lane for the loss of the entertainment they have come to expect on that occasion. The Eastern note is being sustained also at the Dominion Theatre, where, in place of the American musical comedy which it housed last year, will be found a typical home-made Pantomime, "Aladdin," with the inimitable Ella Retford as the Principal Boy, the one and only Nellie Wallace as the Widow Twankey, Mr. Wallace Lupino as the Grand Vizier, Mr. Stanley Lupino as the Vizier's backsliding son, Mr. Albert Darnley as Abanazer, and Miss Stella Browne as the Princess. The brothers Melville are providing their usual feast of fun and colour under the crusty and promising old name of "Robinson Crusoe," at the Lyceum. Graceful and beautiful Constance Carpenter should be a captivating Principal Girl, Miss Kitty Reidy will be a swashbuckling Robinson, and the humour is in the safe hands of George Jackley, of the fog-horn voice, the hilarious partners Naughton and Gold, and Archie McCaig.

King Pantomime will be found enthroned at the majority of suburban theatres which have so far resisted the blandishments of the cinematic octopus. At the King's, Hammersmith, will be found "Cinderella," with Ouida Macdermott—described once by the discriminating and experienced James Agate as his ideal Principal Boy—and Hal Bert in the cast; and the good folk of Lewisham and Woolwich will find a pantomime at their doors, "The Babes in the Wood," with Jay Laurier and Josephine Trix for the first, and "Robinson Crusoe," with Nora Delaney, Jean Anita, and the comically adroit juggler Rebla for the second. And mention must be made of the unique pantomime "Sinbad," which will be given by the children of the Actors' Orphanage in their own little theatre at Langley Hall.

Children's Plays.

ALL of the children's own favourite plays will be in evidence again this year. "Peter Pan," with Jean Forbes-Robertson as Peter, Mary Casson as Wendy, and George Curzon as the sinister Hook, should fill the enormous Palladium when it is performed there at matinées; "The Windmill Man," in which Bert Coote will play the Mad Gardener once more, is booked for the Scala; and "Where the Rainbow Ends" will begin its usual tenancy of the Holborn Empire. One of those rare things, a newcomer to the ranks of traditional children's plays, is A. A. Milne's "Toad of Toad Hall," an adaptation of Kenneth Grahame's wise fantasy, "The Wind in the Willows." This will be given throughout the holiday season at the Lyric. "Alice in Wonderland" should provide a strange contrast to "Wonder Bar" when it is given at that sophisticated piece's home the Savoy, at matinées.

Finally, Bertram Mills' Circus will again provide thrills, some of them entirely new and all sensational, at Olympia, and the lighter fare customary at this season of the year will fully provide for the crowds in search of holiday entertainment.

INTERVIEW.

"EVER GREEN'S" NORTH COUNTRY STAR.

TALK WITH ALBERT BURDON.

When I talked last week with Albert Burdon, the young man from the North to whom Mr. Cochran has given a big opportunity in "Ever Green," I had not yet seen him work. But off the stage he seems to possess all the attributes of a really successful comedian. He is small, quiet and thoughtful, with the up-tilted nose of the true jester, and the fair hair and fresh complexion of his native Tyneside. We sat in the stalls of His Majesty's Theatre when a rehearsal was in progress; and while Mr. Burdon watched with a grave and imperturbable expression the amazing convolutions of a group of dancers on the stage, he told me about himself in an even, subdued voice.

Under the Cochran Eye.

"How was it you first came under Mr. Cochran's eye?" I asked.

"He saw me first in Manchester two years ago when I was working in a show at the Hippodrome and he was producing one of his revues at the Palace. I have every reason to believe he liked my work, because some time after, when attending a function in the town, he made a speech which was complimentary to British artists generally, and he mentioned me by name to the gathering.

"When I heard about this, I got in touch with him. He asked me how I was fixed, and I told him I was signed up for some time with the management for whom I was then working. He told me he would watch my progress, and advised me to communicate with him whenever I was free. I believe that he saw me on six separate occasions between then and the time when he was again in Manchester, producing his '1930 Revue,' and I was working at Blackburn. There was an interview at the Midland Hotel and I was given my present part."

[Photo by Sasher.

New Kind of Work.

"Are you pleased with it?"

"Yes, I've been placed exceedingly well in the show. Most of the stuff they've given me is a new kind of work for me. I play a real character part in the story, that of a little English low-comedy merchant. This new line I find very interesting indeed. I have an opportunity of working in a straight make-up, a thing I'd never dared to do until Mr. Cochran and the producer, Mr. Frank Collins, saw possibilities in it for me. It is always a bit difficult at first breaking into anything new. But the producer was very patient and helpful, and I've cause to believe that I've been able to please him. Mr. Cochran, too, had my part so written that I might be able to incorporate some of my low comedy work."

A Tyneside Comedian.

"Do you have to alter your style very much to suit the make-up?"

"Naturally, when playing straight your methods have to be toned down a little. One point Mr. Cochran was adamant upon, though. I must keep to a North country accent all the time I'm on the stage. He likes the North country speech, and the audiences like it, too."

"How was it you first chose the stage as a career?" I asked.

"I began with another Tyneside comedian, Adam Tomlinson. We used to appear in Benefit Concerts—Sunday and charity affairs—round different towns in the North. I got into these concerts through attending a gymnasium where I used to do a lot of club-swinging. The fellow who arranged the concerts took a fancy to me and kindly taught me dancing. He put me into the programme as a dancer and club-swinger. I was a tiny little chap at the time, being not yet ten years old. The audiences were very responsive to my childish efforts to entertain them—I suppose they thought me very quaint—I liked the business, and being always drawn to comedy, had a comic song written for me.

Boy Comedian to London Star.

A variety agent saw me, and as soon as I was old enough, signed me on as a boy comedian. I appeared at all the smallest halls and picture houses at first; then I went into the revue line and, as I got older and gained knowledge of the business, I gradually worked up from boy comedian to principal comedian in the bigger shows.

Experience That Can't Be Bought.

"It's very hard work appearing in those shows. You have to make your own material to a great extent. I used to work on topical stuff principally; we would burlesque the things everybody knew. I got a great deal of the kind of experience which can't be bought. I had been taught the fundamentals of my job, but no one else can teach you anything fresh after a certain point; you have, then, to develop your individual style by yourself."

Revue in the Provinces.

"What is your opinion of the revue business in the provinces to-day?"

"I was talking recently to some friends who are in that line, and they told me a very gloomy tale. In some places it is only possible to take half the money that was taken four years ago. But I'm not a pessimist. I think, personally, that now that things can't get worse, they'll begin to improve."

"How will you like living in London?"

"It's a bit early yet to say whether I'm going to settle here for a long time. But if everything turns out as we hope it will, I and my sister, who is one of Mr. Cochran's Young Ladies in the show, will take a house together."

"Have you any other ideas for the future?"

"To stay with Mr. Cochran just as long as he wants me." R.C.

"THE ERA" 90 YEARS AGO.

The accomplished *artiste*, Miss Kelly, has announced her first "At Home," on Monday, at her pretty little band-box theatre, in Dean-street. Her performance will be monological, similar to that which she gave a few years back in the Strand. We hope her success will be commensurate with her merits, and of a more permanent character than her late fruitless attempts.

The "Beaux Stratagem" is in rehearsal at Covent Garden theatre, and will be produced almost immediately. This fine comedy has not been represented for many seasons, and no doubt the fair manageress's mode of reproducing it will attract the lovers of the sterling drama, with the following cast:—*Archer*, Mr. C. Matthews; *Aimwell*, Mr. Cooper; *Scrub*, Mr. Keeley; *Cherry*, Madame Vestris; *Dorinda*, Mrs. W. Lacey; *Mrs. Sullen*, Mrs. Nisbett.

We regret to hear that Mr. Charles Kemble's health is considerably worse than it was, and the decline of health is, we lament to add, accompanied with a very great prostration of strength, so much as to demand unremitting attention, and to allow but faint hopes of his ultimate recovery. He is attended by Mr. Liston, the eminent surgeon, assisted by two other medical gentlemen.

Reprinted from "The Era," December 6th, 1840.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to

E. A. Baughan—Dec. 2.
Daley Cooper—Dec. 3.
Phœbe Lane—Dec. 5.
Maude Cressall—Dec. 5.
Anton Lewis—Dec. 5.
Mabel Evelyn—Dec. 5.
Will Hay—Dec. 6.
David Day—Dec. 8.
Otto C. Culling—Dec. 8.
Edith Craig—Dec. 9.
Lily Burnand—Dec. 9.
Renee Mayer—Dec. 9.

THE B.B.C. YEAR BOOK, 1931.

Under the title of "The B.B.C. Year Book, 1931," the B.B.C. has just published for the fourth year in succession its annual review of the aims and achievements of the broadcasting service in Great Britain and Northern Ireland. The record embraces the period from November 1st, 1929, to October 31st, 1930. The price of the publication is two shillings. Important details are given of the future headquarters of British broadcasting in Portland-place, London, which are expected to be ready for occupation by the autumn of 1931. It will contain some twenty studios and one of the amenities of the concert hall studio will be a lounge for the comfort of the public. Several of the studios in the new building will be far larger than the largest studio in the B.B.C.'s present premises at Savoy-hill.

Among the new features of the Year Book for 1931 is a comprehensive summary of the broadcasting events of the year. Of much topical interest is a chapter entitled "Finance," which answers those who would appropriate a part of the B.B.C.'s funds for subsidies. Programme developments are the subject of an article which shows that the boundaries of broadcasting are continually extending.

Foremost among the special articles on music is a chapter on the new B.B.C. orchestra. It is the aim of the Corporation that this orchestra should set a standard for English orchestral playing and should bear comparison with the finest orchestras in the world.

The Year Book is freely illustrated and contains a wealth of information which should assist all listeners.

(*Continued from column 6.*)

pleased him very much. He will, of course, be at the first night of "Ever Green," with the staging of which he has had so much to do. Although some of the settings were designed by other people, he worked out the whole production for the revolving stage.

Looking Round

BY THE EDITOR.

Julian Wylie Busy.

Julian Wylie talked to me the other day about his activities this Christmas. It is astonishing that one man can do so much, for, in addition to the Dominion, he is staging four provincial pantomimes. I was let into some of the secrets in "Aladdin," which opens on Christmas Eve. The Arabian Nights' story is to have a really magical atmosphere. For instance, thirty slaves appear from nowhere in one scene, and another striking moment will be the disappearance, in a few seconds, of the lacquer and gold palace which occupies the full stage. I asked Julian Wylie if he had engaged an illusionist to help with the production.

* * *

Once a Magician.

He said that he had devised the whole show himself. Wylie was once a magician—and once a magician, always a magician! He told me that he invented one of David Devant's most successful illusions. Another exciting feature of the Dominion pantomime will be the most elaborate trap-act that has been seen for many years. It will eclipse the one at Drury Lane last Christmas and should attract the old playgoers who remember the Conquests at the Surrey. One of my own early memories is a trap-act at that famous old theatre. Julian Wylie told me that Lupino Lane will go through seventy-four traps in six minutes.

* * *

Fay Compton as Principal Boy.

In the provinces the most notable engagement is that of Fay Compton as Dick Whittington in Manchester. At the end of the pantomime Miss Compton is to appear under Basil Dean's management in the leading part in a new play. She is to act the part of a schoolteacher who has a romantic love affair while on holiday in the Tyrol.

* * *

"The Good Companions."

Early in the new year Julian Wylie is to get to work on the adaptation of "The Good Companions," which J. B. Priestley has made himself. The composer has not been decided upon, but I understand that Priestley is writing his own lyrics.

* * *

E. M. Delafield—Playwright.

Some weeks ago Jose Levy told me that he and Frank Vernon had acquired a play by E. M. Delafield, the well-known novelist. The original title was "All the Gold," taken from Browning's lovely poem, "Love Among the Ruins," but as this was considered a little too elusive for the ordinary playgoer, the name has been altered. It is now called "To See Ourselves" and the play is to be presented at the Ambassadors on Thursday of next week with Marda Vanne in the chief part. When I saw Miss Vanne the other day she told me that it was one of the best opportunities she had ever had. "I play a wife who has been married for fifteen years to an unimaginative husband—the part is something between Mabel in 'Many Waters' and the repressed wife in 'Rain.'"

* * *

Her First Play.

The following day I had a long talk with E. M. Delafield, who surprised me by saying that she had written twenty-two books. I remember her first, "Zella Sees Herself," an acute study of a young girl, and also the penetrating reconstruction of the Bywaters—Thompson case, "Messalina in the Suburbs." Miss Delafield paid a big compliment to Frank Vosper, whose play, "People Like Us," she said, showed wonderful understanding of the character of Mrs. Thompson. "To See Ourselves" is her first experience as a dramatist and she is enjoying the rehearsals very much. "Major Vernon is producing and he seems to understand the meaning of every syllable. I sit in the stalls and am fascinated to see my characters come to life on the stage. Marda Vanne is going to give a wonderful performance."

* * *

A Good Cast.

Nicholas Hannen has the part of the unimaginative husband, Freddy, in "To See Ourselves," and he will have to give a character performance if he is to hide his own natural charm. The two other parts (there are only five in the cast, including a maid) are being taken by Maurice Evans and Helen Spencer.

* * *

A Savage Club Cabaret.

Clubmen rarely have the opportunity of meeting each other's wives and daughters, and it was a good idea of Vernon Woodhouse, the new Hon. Secretary of the Savage, to arrange for the dance-cabaret which was held at the Wharncliffe Rooms last Friday evening. It was a roaring success, and next day Brother Savages were telling one another what good-looking women-folk they possessed! After supper a first-rate cabaret show was given by Ernest Butcher and Muriel George, who were in their best form; Evelyn Laye, who sang two songs from "Bitter-Sweet" and a charming new number by "Jock" Prentice (who played her accompaniments); Nervo and Knox, in their marvellous slow-motion wrestling, and two pairs of dancers, Robert Sielle and Annette Mills, and Gerrard and Adare.

* * *

A Bohemian Party.

I have never seen so many white ties at once! Nevertheless, the spirit of the party was delightfully Bohemian and very jolly. For those who did not dance there was midget golf and at one time Mrs. Douglas Furber and I were holding up Benno Moisiewitsch and his beautiful wife, Jose Levy and A. P. Herbert. Mark Hambourg was there with a large party and Donovan Parsons arrived so late that he nearly missed supper. Parsons said that he was working night and day on two talking films. During the evening Reginald Arkell, who is a part-author of the "Chelsea Follies" show, told me that he had written a new seasonable sketch for Nervo and Knox. Also at my table were Captain G. A. Hill and his wife (who is a sister of Maurice Browne and writer under the name of Dorothy Monro). Hill is now C. B. Cochran's deputy manager.

* * *

At Last!

I looked into the Adelphi on Saturday afternoon and found C.B.C. looking very cheerful. "I am told that the workmen will really be out of the theatre on Monday morning, and I am definitely opening on Wednesday," he said. Cochran has never postponed a first night, and he is anxious to make it clear that this was the first announcement of the opening performance of "Ever Green." It is unfortunate for Maurice Browne that "Wonder Bar," which, owing to the illness of two members of the company, is postponed until Friday, should clash with "Caviare" at the Little.

* * *

Maurice Chevalier.

On Saturday morning I had a few minutes' talk with Maurice Chevalier, who was at the Park Lane Hotel listening to his own records on the new H.M.V. radio-gramophone, a wonderful new four-valve combination that is shortly to be put on the market at forty-eight guineas. The great French comedian talked about some of his experiences at Hollywood. I asked Clifford Whittey if he intended to bring Chevalier over here again and he said that he had arranged a provincial tour of one-night stands in the big cities in the New Year.

* * *

The New Screen at the Stoll.

There is a new screen at the Stoll Picture Theatre which is believed to be the biggest of its kind in this country. It is composed of rubber and the surface is transparent. The effect is remarkable for the reproduction of the pictures is exceedingly clear in outline and the sound is greatly improved. At a demonstration last week the difference between the new and the old screen was shown in a striking manner.

* * *

Two Hollywood Recruits.

London is to lose the services of John van Druten and Auriol Lee for a time, which means, I am afraid, that the production of van Druten's new play will be postponed. He has been engaged by the Paramount Company to write Ruth Chatterton's new film and Auriol Lee is assisting in the production.

* * *

Ernst Stern.

The last time I met Ernst Stern was in Berlin in the early part of August. I spent two or three evenings in his company and after dinner we visited several places of amusement, which I now realise provided him with ideas for his designs for "Ever Green." On one occasion we went to a big Fair, and I have no doubt I shall be reminded of the scene on the first night at the Adelphi.

* * *

At Work in Drury Lane.

One day last week I walked into Drury Lane and found Stern hard at work in one of the big dressing-rooms, which has been turned temporarily into a studio. Except when he is eating, I have never seen him without a cigar, and there he was puffing away, surrounded by scene models and drawings of costumes. Sir Alfred Butt brought him over to undertake the colossal task of staging the new musical play, which is at present without a name. A certain amount of scenery had been designed, but the whole thing is being altered from an Indian setting to some fantastic Asiatic country.

* * *

A Rapid Worker.

Stern is one of the quickest workers in the world. Before I met him, Mr. Cochran told me how he designed the second act of "Bitter Sweet" and drew the sketches for the costumes sitting in the garden of the country house that C.B.C. had taken for the summer. When I was in Germany I watched him at work on several occasions. Ideas came with remarkable rapidity and he gets them down almost as quickly on paper. He told me last week that since our meeting he had staged a show at the Grosses Schauspielhaus in which there are eight hundred and fifty costumes. I had an indication of the scenery for the Lane, and it is possible to say at once that the atmosphere will be that of the Arabian Nights. Those who remember "Sumurun" will have an idea of the glorious colouring and original costuming.

* * *

Fantasy in the Theatre.

He is no stickler for period. In fact, his great point is that the theatre is the place for fantasy. Even in a modern piece, he says, it is no use putting on real everyday furniture. He has staged nearly all the Shakespearean plays, and although German producers are rigorous about the text, Reinhardt always gave him a free hand with the scenery and the costumes. Stern has always tried to dress the characters as they appeared to him without regard to period or place.

* * *

Seeing "Bitter Sweet" for First Time.

He had the interesting experience the other day of seeing "Bitter Sweet" for the first time. Although he is one of the most modest men in the world, he said ingenuously he had to admit that the Viennese scene

(*Continued in column 4.*)

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ABIE'S IRISH ROSE.—Dec. 1, T.R., Halifax.
ALIBI.—Dec. 1, T.R., Sheffield; 8, Grand, Swansea.
ALMOST A HONEYMOON.—Dec. 1, T.R., Peterborough; 8, Alex., Stoke Newington.
ALOMA.—Dec. 1, T.R., Bath.
APPEARANCES.—Dec. 1, T.R., Newcastle.
BAYNTON, HENRY.—Dec. 1, O.H., Manchester.
CALENDAR, THE (South).—Dec. 1, Empire, Chiswick.
CARL ROSA OPERA.—Dec. 1 and 8, T.R., Nottingham.
CHINESE BUNGALOW.—Dec. 1, O.H. Tunbridge Wells.
CO-OPTIMISTS.—Dec. 1, T.R., Birmingham.
COVENT GARDEN OPERA CO.—Dec. 1, Hippo., Golders Green.
DAPHNE.—Dec. 1, Grand, Leeds.
DEANE, HAMILTON.—Dec. 1, Lyceum, Edinburgh; 8, T.R., Bournemouth.
DENTON-THOMAS.—Dec. 1, O.H., Dunfermline.
DESERT SONG (A).—Dec. 1, Liverpool.
DESERT SONG (B).—Dec. 1, Hanley; 8, Wolverhampton.
DOBELL, W. L.—Dec. 3, Town Hall, Sligo (4).
D'OYLY CARTE OPERA.—Dec. 1, King's, Edinburgh; 8, H.M., Aberdeen.
DUNSTAN, EDWARD.—Dec. 1, W.G., Waterloo.
FIVE O'CLOCK GIRL (Macdonald and Young).—Dec. 1, Empire, Hackney.
POLLY TO BE WISE.—Dec. 1, King's, Southsea.
FRENCH LEAVE.—Dec. 1, T.R., Bournemouth.
HEAT WAVE.—Dec. 1, Grand, Wolverhampton; 8, Grand, Southampton.
HONOURS EASY.—Dec. 1, Grand, Swansea; 8, King's, Southsea.
HUTCHISON, PERCY.—Dec. 1, Derby.
JEW SUSS.—Dec. 1, P.O.W., Birmingham.
JOURNEY'S END.—Dec. 1, T.R., Windsor.
JOURNEY'S END.—Dec. 1, T.R., Norwich.
LOVE LIES (Macdonald & Young).—Dec. 1, Alex., Stoke Newington.
MAN IN POSSESSION.—Dec. 1, Gaiety, Hastings.
MICHAEL AND MARY.—Dec. 1, Prince's, Bristol.
MIDDLE WATCH, THE.—Dec. 1, T.R., Huddersfield.
MR. CINDERS (Macdonald & Young).—Dec. 1, T.R., Chatham.
MURDER IN THE CAR.—Dec. 1, H.M., Carlisle.
MY WIFE'S FAMILY.—Dec. 1, T.R., Hanley; 8, T.R., Newcastle.
NAUGHTY WIFE.—Dec. 1, Pal., Rawtenstall.
NINE TILL SIX (Barry O'Brien).—Dec. 1, New, Cambridge; 8, Borough, Stratford.
NO, NO, NANETTE.—Dec. 1, New, Crewe.
NONE SO BLIND.—Dec. 1, Hippo., Keighley.
OH, I SAY.—Dec. 1, H.M., Aberdeen.
ON THE SPOT (South).—Dec. 1, Empire, Penge.
OTHER MEN'S WIVES (Pittard).—Dec. 1, Hippo., Margate.
PATSY, THE.—Dec. 1, O.H., Belfast.
PRIVATE SECRETARY.—Dec. 1, P.G., Folkestone.
RED RIDING HOOD (Forde).—Dec. 1, T.R., Edinburgh.
RIO RITA.—Dec. 1, Pal., Manchester; 8, Empire, Liverpool.
SEXTON BLAKE.—Dec. 1, Prince's, Manchester.
SILVER WINGS.—Dec. 1, Alhambra, Glasgow.
STAND UP AND SING.—Dec. 1, Empire, Southampton.
SUSPENSE.—Dec. 1, Court, Liverpool.
SQUALL, THE.—Dec. 1, King's, Glasgow; 8, T.R., Brighton.
TERRY, FRED, & JULIA NEILSON.—Dec. 1, T.R., Brighton.
THIRD TIME LUCKY.—Dec. 1, Hippo., Aldershot.
WARM CORNER.—Dec. 1, Brixton.

RESIDENT COMPANIES.

CORENTEZ, LEAH, PLAYERS.—Pal., W. Hartlepool.
DENVILLE STOCK.—R., Portsmouth; Emp., Gateshead; R., South Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
HOLLES, MAXWELL, PLAYERS.—Spa, Bridlington.
LITTLE LEEDS REP.—Leeds.
LONDON PAYERS.—O.H., Scarborough
NORTHAMPTON REP. PLAYERS.—O.H., Northampton.
PROVINCIAL PLAYERS.—T.R., Pontypool.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
WILSON, BERT J., REP.—Central Pier, Blackpool.

REVUES.

ALIVE AND KICKING.—Dec. 1, Empire, Leeds.
ALL RIGHT ON THE WESTERN FRONT.—Dec. 1, Empire, Birmingham.
APRES VOUS.—Dec. 1, Tivoli, Barrow.
AVEC MOI CE SOIR.—Dec. 1, Hippo., Wolverhampton.
BEAUTY ON PARADE.—Dec. 1, Hippo., Southend.
CASEY'S COURT.—Dec. 1, Ashton-under-Lyne.
COUNCIL HOUSES.—Dec. 1, Hippo., Hulme, Manchester.
DUGGIE NEVER OWES.—Dec. 1, Hippo., Wigan.
DUG-OUT MELODY.—Dec. 1, Empire, Newport.
ERNIE'S END.—Dec. 1, Pal., East Ham.
FANCY FREE.—Dec. 1, Empire, Sheffield.
FAST LIFE.—Dec. 1, T.R., St. Helens.
FIND THE BABY.—Dec. 1, Alex., Hull.
FINE FEATHERS.—Dec. 1, Empire, Nottingham.
FOLIES BERGERE.—Dec. 1, T.R., Nottingham.
FUN SHOWERS.—Dec. 1, Pal., Reading
HAPPY DAYS.—Dec. 1, O.H., Dudley.
HAPPY PEOPLE.—Dec. 1, Hippo., Brighton.
HAMMER AND TONGS.—Dec. 1, Pav., Morley.
HELLO, FOLKS.—Dec. 1, Hippo., Leeds
HIGH TOPPERS.—Dec. 1, Empire, South Shields.
HOUSE THAT JACK BUILT.—Dec. 1, Hippo., Liverpool.
LAUGH PARADE.—Dec. 1, Grand, Bolton.
LIDO FOLLIES.—Dec. 1, Empire, Wood Green.
MAKING WHOOPEE.—Dec. 1, Empire, Ardwick.
MILITARY PICKLE.—Dec. 1, Hippo., Ashton.
MIRTH DIGGERS.—Dec. 1, King's, Manchester.
MIRTH PARADE.—Dec. 1, Queen's, Poplar.
NUIT EXCITANTE.—Dec. 1, Hippo., Newcastle.
PAGEANT ON PARADE.—Dec. 1, Empire, Sunderland.
PAINTED DOLLS.—Dec. 1, Pav., Liverpool; 8, Pal., Blackburn.
PAINTING THE TOWN RED.—Dec. 1, Empire, York.
PLAYBOX, THE.—Dec. 1, Tivoli, Aberdeen.
PLAYTHINGS.—Dec. 1, Hippo., Preston.
PONTOON, LTD.—Dec. 1, Empire, Kingston.
REPLY TO THE TALKIES, THE (Francis Laidler).—Dec. 1, Alhambra, Bradford.
REVE PARISIAN.—Dec. 1, Pal., South London.
SENSATIONAL.—Dec. 1, Osborne, Manchester.
SENSATIONS OF 1931.—Dec. 1, Empire, New Cross.
SHOW A LEG.—Dec. 1, Rotunda, Liverpool.
SHOW LIFE.—Dec. 1, Empire, Stratford.
SHOW'S THE THING.—Dec. 1, Pal., Plymouth.
SNAP SHOTS.—Dec. 1, Granville, Walham Green.
SOMETHING NEW.—Dec. 1, Pal., Oldham.
SPEED LIMIT.—Dec. 1, Lyceum, Taunton.
SPEEDWAY.—Dec. 1, Phoenix, Sheffield.
SPLENDOUR.—Dec. 1, Pal., Scunthorpe.
STORY BOOK.—Dec. 1, T.R., Ilkeston.
THAT'S ENOUGH.—Dec. 1, Col., Kettering.
THAT PARIS FEELING.—Dec. 1, Pav., Glasgow.
THIRD TIME LUCKY.—Dec. 1, Hippo., Aldershot.
TINY TOWN FOLLIES.—Dec. 1, Pal., Bradford.
TOUT PARIS.—Dec. 1, Pal., Chelsea.
UNEMPLOYED.—Dec. 1, Hippo., Salford.
VICTORIA VANITIES.—Dec. 1, Hippo., Portsmouth.
WHY GO TO PARIS?—Dec. 1, Empire, Swindon.
WIDE AWAKE.—Dec. 1, Hippo., Bristol.

BRITIVOX TRADE SHOW.

The most interesting feature of the second Britivox Trade Show, held at the Palace on Friday was the amusing speech of the manager, Mr. Dimmer, in which he said that the film Press of this country was the cleanest in the world. He had spent over £300 in advertising, "The Danger Man," and although the papers had contracts for every month, with one accord they had attacked the film. He promised that before long, if the Government would increase the quota to 50 per cent. he would guarantee an £800,000 British studio with Lord St. John of Bletsoe at the company head.

The programme included a sound film, a harp orchestra selection followed by "The Isle of Forbidden Kisses," a rambling 7-reel silent comedy with a few good points which as Mr. Dimmer himself remarked, were not new, and some new features which were not good. The scenery was effective, but the story was very difficult to see. The photography was fairly good, but there were too many titles. Gene Jacoby was the producer, Stewart Rome and Jack Trevor played the villain and hero respectively.

The variety turns did their best, although on late, and gave creditable offerings. They included Sidney Pointer, the tenor, assisted by Iris Sidney in song scena, "Dreams of Romance," the Quintons, fast novelty banjoists, the Mimicoes, with a "Pogo"-like horse, well worked by two girls who can dance, and Ruby Swansay, soubrette. The show was concluded by "Hot Tips," short comedy talkie with Fred Delf.

The Funmen for America.

Truly described as the "funmen," Dave and Joe O'Gorman were "full of their business" at the Palladium last week, and are still as merry at the Holborn this week. We shall be missing these cheery chaps soon, as they have been booked for a six months' season with the Paramount people and sail for America on January 7th by the s.s. "Aquitania" from Southampton.

Bed-time is the best time to take Beecham's Pills

Have you tried Beecham's Powders yet? A remarkable combination of drugs, they are the Wonderful Remedy for Nervous Headache, Neuralgia, Rheumatism, Influenza, Colds. Many testimonials have been received proving their worth.
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Aster, Miss Pat
Austin, Mr. Fred
B.N.O.C. (Stage Manager)
Bairnsfather, Mr. Bruce
Barber, Mr. Alfred S.
Barnsley, Mr. R.
Bartlett, Mr. Roy
Batty, Mr. G. W.
Bell Jnr., Mr. Arnold
Beiphor, Mr. Baker E.
Bird, Mr. C.
Biscoe, Mr. H. J.
Blake, Miss Betty
Blanche, Miss Marie
Boston, Mr. G. H.
Botten, Messrs. (Circus Proprietors)
Boye Benton Mr. F.
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Brignall, Mr. John
Carlisle, Miss Elsie
Carroll, Mr. E. J.
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Carter, Mr. Charles
Cecil, Miss Sylvia.
Chamberlain, Miss Vera
Charles Stanley, Mr. E.
Chisholm, Mr. Robert
Cremer, Mr. Hill
Clare, Mr. J.
Crispe, Miss Ada
Darnley, Albert, Jnr.
D'Aubien, Mr. Ernest
Davis, Miss Kathleen J.
Dawes, Miss Helen
Dean, Mr. D.
Delaine, Miss Billie
Denton, Miss Hilda
Denton-Thompson, Mr. G.
Deslys and Clark, Messrs.
Draco, Mr. G.
Dudley, Miss Gypsy
Dunn, Mr. John
Egerton, Miss Marie
Elton, Mr. Wm.
Emerson, Miss Beryl
Fitzroy, Miss E.
Forbes, Mr. Alec
Frewin, Mr. Harrison
Galloway, Mr. Alberto
Garcia, Mr. Enrico
Gough, Mr. Wm. (Banjo)
Ginnett, Mr. Fred
Godwin Opera Compy.
Grahame, Miss Dorothy
Greet, Mr. Percival
Greene, Mr. Desmond
Grey, Miss ('Celliste)
Griggs, Mr. Harry
Hancock, Miss Grace
Harford, Mr. Maurice
Harrison, Mr. Max
Harrison, Miss Muriel.
Hartley, Miss Jennie
Heath, Miss Mary
Hilstrom, Miss Dora
Holland, Mr. G. B.
Hope, Mrs. Alice
Irwin Twins, The
Jackson, Mr. Edgar
Jay, Mr. Ernest
Jewell, Mr. Jimmy
Justus, Mr. Jerrard (Jerrard & Fine)
Kavanagh, Mr. M.
Knowles, Mr. Harley.
Langford, Mr. Roy
Lashwood, Mr. George
Lawton, Mr. Sammy
Leeming, Mr. E. J.
Leister, Mr. Fred
Lenton, Miss Olive
Lisle, Mr. Oldham G.
Loraine, Miss Violet
Lord, Mr. Bob
Mario, Miss Paola
Maclaren, Mrs. Wm. (Miss Lily Bandman)
McCormack, Mr. John
Macdonald, Miss D. E.
McLeod, Mr. F. R.
Meredith, Mr. James E.
Mills, Mr. Watkin
Millward, Mrs. Jessie
Monkhouse, Mr. Sydney
Montague, Miss M.
Morand, Mr. Billy
Moreny, Mr. Harry
Munro, Mr. Harold B.
Neilson, Mr. Fred E.
Noni, Mr. A. C.
Ogilvie Opera Co.
O'Mara Opera Company.
Parker, Aneurim, Mr.
Pearce, Miss B.
Pearce, Mr. W. G.
Percey, Mr. W.
Phillips, Mrs. E. M.
Plaza Boys, The
Potterdon, Mr. W. G.
Pyne, Mr. Ellershe
Ray Bros., Messrs.
Rae, Mr. John (Morland Graham Co.)
Reven, Mr. Fred
Rider, Mr. Bernard
Roberts, Mr. V.
Roper, Mr. F. H.
Royce, Mr. Edward
Russell, Miss Mary
Sale, Mr. Jimmy
Sandrisi, Mr. Max
Sates, Miss Louie
Scruby, Mr. Alex.
Sears, Miss Jenny (Harmony Girls)
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
Smith, Mr. H. Reeves
Spray, Mr. J.
Stanley and Mac.
Stephenson, Mr. George F.
Stewart, Mr. Alex.
Stewart, Mr. Soli
Summers, Miss Eugene
Tacconi, Mr.
Temple, Miss Emma
Thompson, Mrs. Jack
Tree, Miss and Mr.
Turner, Mrs. A. McNicol
Tussaud, Mr. Louis
Valerie, Miss Babs
Venus, Mrs. K.
Vernon, Captain R.
Vernon, Mr. Claude
Walker, Mr. Sid
Walton, Mr. Pat
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Weight, Mr. W. H. P.
Westlake, Mr. Lionel
Williams, Mr. B.
Wilton, Mr. David
Wootton, Mr. Maynard

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NEW FILMS.

"ENTER THE QUEEN."

A very English farcical comedy, extremely well written and recorded, will make this a popular supporting feature. It contains a love interest which is well introduced, several dramatic situations, though there is nothing exceptionally new in them. The chief fact in the story is that the hero falls in love at a party with the very girl his mother wants him to marry. Richard Cooper plays the chief comedy part with great cleverness. Herbert Mundin gives a funny drunken butler impersonation. Chili Boucher is delightful as the heroine. Doria March, Margaret Dawes, Lena Halliday, Frederic Culley and Percy Walsh are in the cast. Production, photography and sound are all 100 per cent. and the picture was shown to an accompaniment of hearty laughter throughout.

"KISSING CUP'S RACE."

In addition to the exciting story of "Kissing Cup's Race," the film contains some further stimulation by the inclusion of real polo scenes and racecourse incidents. The sex appeal has been added further to increase its popularity, but is a trifle on the danger line, though cleverly twisted. The acting is distinctly good. Stewart Rome, the debonair hero, now plays in just the same polished fashion as the villain, but is far too nice to be disliked. Chili Boucher runs away with the vamp rôle with her usual success, and Madeline Carroll has only to look as beautiful as usual to win applause. Richard Cooper gives another clever performance as the foolish brother, and John Stuart is the usual heroic hero. Moore Marriott and Alexander Field offer two perfect racecourse character studies, and Fisher White, as the old Lord, is always the perfect elocutionist. The recording and photography are splendid and the scenery of the Twickenham Studio make fine pictures. "Kissing Cup's Race," which was directed by Castleton Knight for Butcher's, is a certainty for release in a big race week.

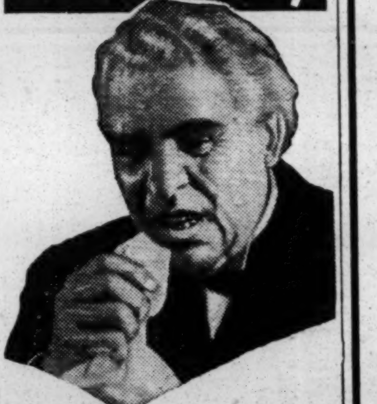
MARGATE 1931 CONCERT PARTIES.

Mr. Harry Gold has been engaged by Margate Corporation to provide a concert party on the Marine-terrace sands for the season 1931, upon the same terms as last season. Mr. Gold will pay a rental of £275 and the Corporation will receive fifty per cent. of the gross chair receipts.

Mr. Fred Wildon has also been re-engaged by the Town Council for the 1931 season upon the following terms: Mr. Wildon to provide a company of not fewer than eight artists, including himself, and to be paid 55 per cent. of the gross chair receipts and admission, with an average weekly guarantee of £110.

Mr. Gordon Marsh has been re-engaged upon the same terms and will be paid £10 a week for additional artists over eight. The entire company will consist of no fewer than ten.

CHECK that COUGH!



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Municipalities and Amusements.

A protest against the entry of municipalities into the entertainment industry was voiced at the meeting of the Notts and Derby Branch of the Cinematograph Exhibitors' Association. The members felt that there was a danger of this form of competition spreading, and accordingly instructed the chairman and secretary to approach the Nottingham Baths Committee, and point out the possible serious effects of public baths being converted in skating rinks during the winter months.

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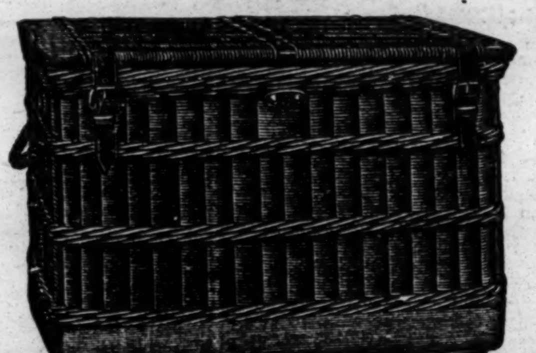

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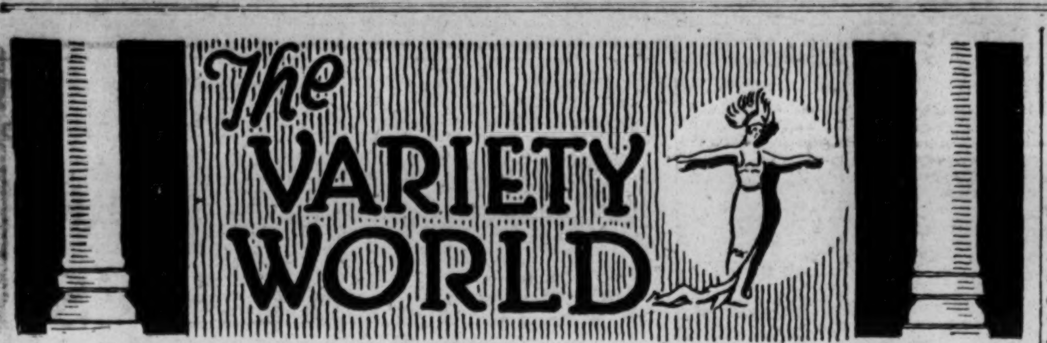
FROM CHURCH TO STAGE.

The "Joyous Pageant of the Holy Nativity" was to have been produced at the Lincoln Cathedral. Instead, it will be staged at the Chelsea Palace Theatre at five special matinées (December 3rd, 6th, 10th, 13th and 17th). The performers are selected from the congregation of St. Mary's, Graham-street. Their names are kept secret and do not appear even on the programmes. Clergymen, city workers, labourers and students intermingle on the stage in the costumes of centuries ago. The properties and dresses are designed by the author and producer (Mr. Charles A. Claye) and made by the performers.

The pilgrimage of the Kings and High Priests as they proceed in procession to pay homage to the Holy Child is a sight not to be forgotten. The procession, attracted by the "Star of Bethlehem," passes through the auditorium of the theatre. Several rows of stalls in the theatre are removed to make room for a large orchestra and choir, directed by Anthony Bernard. No applause is allowed either before, during or after the performance; and just before the pageant commences, the producer takes all the preformers into a corner of the stage and leads them in prayer.



Sheriffs Carter and Josephs.

Dave Carter and Sam Josephs, of the Vaudeville Club, have just received their cards of authority as deputy sheriffs of Luzerne, County of Pensylvania, from the sheriff, John MacLuski, who chose this method of reciprocity for the kind welcome given him on his holiday visit to this country recently.

Conservative Ball Cabaret.

Mr. George Robey and Miss Beatrice Lillie will be the two stars of the cabaret which will be one of the attractions at the ball, which Lady Maureen Stanley is organising to provide funds for the Conservative Party at the Mayfair Hotel. Another important turn will be Murray, the Escapologist, and other artists include Florence Desmond and Patrick Waddington, who were seen recently in "Charlot's Masquerade" at the new Cambridge Theatre, where Edgar Wallace's "On the Spot" is now playing.

Talbot O'Farrell's "Fancy Free."

At the Empire, Stratford, last week, Talbot O'Farrell presented "Fancy Free" for the first time in town, and it played to good business. When the production is seen at the Empire, Finsbury Park, on December 22nd, Neil Neilson is joining the show to play the principal comedy part, and other additions will be Kelsey and Gregory, and the Gordon Ray Cosmo Girls from the London Coliseum, etc. New comedy scenes by Con. West, etc., will be introduced.

George Jackley.

At the Astoria, Finsbury Park, last week, George Jackley resumed his variety engagements, but has to suspend them for a while to commence rehearsals for the Lyceum pantomime, so his vaudeville season will accordingly be deferred until March.

Fred Russell's Health Holiday.

Well-known artists were at Waterloo Station on Friday to bid "bon voyage" to Mr. and Mrs. Fred Russell, who have gone to South Africa in order to recuperate. Amongst those present we noticed Mr. and Mrs. Val Parnell, Mr. Archie Parnell, Mr. Arthur Parnell, Mr. Wallace Parnell, Mr. and Mrs. Russell Carr, Mr. Talbot O'Farrell, Mr. Will Hay, Mr. Dave O'Toole, Mr. Ernie Chester, Mr. and Mrs. Dave Carter, Mr. Charles Kasrac, Mr. Steve McCarthy, Mr. and Mrs. Jos. Alexandre, Mr. and Mrs. Harry Ristori, Mr. Morny Cash, Mr. Robert Reilly, Mr. and Mrs. Fred Miller, Mr. Joe O'Gorman, Mr. Wilson Hallett, Mr. George French, Mr. Harry Taft, Mr. and Mrs. Ben Osborne, Mrs. Victor Moreton and Mrs. Claire Romaine, Miss Katie Kay and Mrs. Jack Wynne.

Harry and Marjorie Ristori.

Those bright young people, Harry and Marjorie, with their "Pep, Punch and Personality," had a great time at the Palladium last week. They are at the Hippodrome, Sheffield, this week, and, with Sammy Shields and the Petleys on the bill, it looks like being a real golfing week. Harry, with his honours thick upon him after his success in the V.G.S. competition last week, will be a very much plus man!

"Victoria Vanities" Aboard Ship.

A novel experience was provided for the "Victoria Vanities" last week during their successful stay at Southampton Hippodrome. It consisted of a visit to a liner, en route to New York. The "George Washington" happened to be calling at Southampton Water and, by the courtesy of the United States Lines officials, an invitation for the entire party to visit the ship was extended and accepted.

They were conveyed by tender down the river from Southampton Docks, and all hands spent a very enjoyable time on board the liner, One old salt remarking, "I've never seen a finer bevy of lassies on this river." On their return to port all expressed delight at their reception on the liner itself, and the courtesy of the United States Lines officials who looked after them so well. The party was in charge of Mr. Colley, Acting Manager, Southampton Hippodrome, in the regrettable absence of Mr. Gerard, owing to sickness.

Arthur Lowrie.

Having been kindly released from the "Fun and Frivolity" Co., Arthur Lowrie joined Harry Slingsby's production, "Painting the Town Red," at the Empire, York, on Monday, so is once more associated with Bunny Doyle, with whom he has been in many productions. Arthur is a very quick study, and needed to be, as he had the part and numbers sent on to him, with only Monday morning and afternoon to rehearse, and to open the same night.

Marie Nyman for Sunderland Panto.

Marie Nyman, the Australian musical comedy star, now travels her own musical director, R. Braithwaite, who was previously with Miss Hetty King. Marie has had several offers for panto, and has been engaged as principal boy in T. F. Convery's "Cinderella" at Sunderland. Her eight months' consecutive variety since she landed on these shores is something of a record for a newcomer.

Deuce of Spades Trumps.

Parkes and Page, according to cables received from South Africa, opened at Durban so successfully that they have been retained another week at the same theatre, before proceeding with the tour.

Wee Georgie Wood.

Wee Georgie Wood intends sailing for the American Continent in the New Year. Meanwhile he is undertaking a short provincial tour in his latest sketch, "Half a Clown." Last week, at Birmingham Hippodrome, he received quite an ovation. His rendering of "Laugh, Clown, Laugh!" was cleverly done.

Olympia Circus Thrills.

Mr. Bertram Mills has returned from his Continental tour with a trunk full of thrills and novelties for the programme of his Olympia Circus that opens on Monday, December 22nd. The amalgamation includes lions, camels and tigers from the East, horses from Scandinavia, seals and sea lions, giants and Indian horsemen from North America.

An outstanding attraction will be a troupe of Ubangi female savages from the French Congo. These extraordinary creatures have mouths and lips artificially enlarged to such an extent as to justify their description of Plate-Mouthed Negresses. Such disfigurement is considered by the tribe as a form of female beauty. Up to the end of the war the tribe were cannibals, but the French Government has now suppressed the practice. Some of the women who will be seen at Olympia were once eaters of human flesh. The Wall of Death will again be a feature of the Fun Fair, but in addition to the motor-cycles there will this year be a motor-car ascending the wall at top speed.

Cardini Among the Jockeys.

Quite a hit was made by Cardini (the well-known illusionist) at the Jockeys' Banquet at the Piccadilly Hotel, last Thursday. It is usual, of course, to have the assistance of two members of the audience, and when Gordon Richards and Fred Fox volunteered for the task, the enthusiasm was great. From all accounts this *triumvirate* rose splendidly to the occasion, though we gather that the "three-card trick" was not included in their repertory.

Betton Boosts Boxer.

In addition to his Chinese burlesque and topical medleys, George Betton last week at South London, also caused amusement in his speech introducing the "English Carnera," John Pettifer.

Ralph Howard.

At the Palladium last week, Ralph Howard informed us that he was shortly concluding his engagement with Dave and Joe O'Gorman, with whom he had been associated in various capacities in revue and production for nearly six years.

Jose Brooks' "Wide Awake."

Looking in at the Palace, Reading, the other evening, we found a packed house enjoying that novel and entertaining show, "Wide Awake," presented by Jose Brooks, and which opened this week on the Stoll tour at the Hippodrome, Bristol. In the principal comedy rôle, Billy Percy is responsible for big laughs throughout the show, and his original brand of humour is supported by other fine artists who include Peggy O'Dare, Ernest Bee, Frank Wilson, Suzy Stanbridge, Ernest Eden, Bannes and Rich, Eileen Mowbray, and Baby Mollie. "Wide Awake" will be seen in town next week at the Bedford, Camden Town.

Maisie Weldon.

At the Theatre Royal, Windsor, last week, Maisie Weldon completed a successful tour with "The Girl Friend," in which she has been playing the title rôle. Maisie is enjoying a brief rest in town this week, and next week proceeds to Birmingham, where she will play the title rôle in "Cinderella" at the Alexandra....

Song Successes in Revue.

Cedric Bailey, proprietor of the revue, "Step Inside," which is this week at the Empire Theatre, Middlesbrough, wires news of the huge success achieved with the new chorus number, "Make up your mind you're gonna be young." Mr. Bailey heard this number for the first time on Friday afternoon and immediately placed it in rehearsal, and introduced it first house on Monday night. Other numbers in Mr. Bailey's revue meeting with success are, "That's where the south begins," sung by Hilda Baker, "Sittin' on a Rainbow," sung by Josie Santoi, while Joe Poynton is featuring "Alpine Milkman," and "Song of the Dawn" is also a big feature as sung by Miss Josie Santoi.

Billy Carlton's new production, "Red Tape," which is at the Theatre Royal, Guildford, this week, is a very splendid production, and Billy deserves credit for the excellent manner in which he has produced the different songs. Billy Carlton features "Say a Little Prayer for Me" and "Adeline," while Max Capota finds a very successful number in "Sittin' on a Rainbow." Baby Lilley puts over "I've got a Feeling" and "Sunny Side of the Street" very much to the liking of her audiences, while Miss Clarice Dane is successful with "Little White Lies." Other numbers sung by Billy Carlton and Company are "Song of the Dawn" and "King's Horses."

Alec Kellaway, who has just returned from a successful tour of Scotland, is this week appearing at the Cosmo Club, where he is featuring, to the delight of the Cosmoites, the following numbers from the Wright House "Song of the Down," "That's where the South Begins" and "Sunny Side of the Street."

Charles Coborn's Work.

H.R.H. the Prince of Wales has been pleased to accept from Mr. Charles Coborn a copy of his book of reminiscences, "The Man Who Broke the Bank." Among the many well-known people who have recently bought the book are Dame Madge Kendal, Sir Johnston Forbes-Robertson, Sir Oswald Stoll, Miss Gracie Fields, Jack Hylton and Mr. Raymond Massey. There are now fewer than ninety copies of the book left, and any one who wishes to possess a lively record of London life between 1852—1927 must hurry up to make sure of getting one.

New Principal Girl.

Nelsa Nevard has been engaged by Harry McKelvie to play principal girl in the forthcoming pantomime at the Princess', Glasgow.

Roy's Lyricals.

Harry Roy and his New Lyricals have opened with big success at the Bat Club in Albemarle-street and are playing to enormous business in their versatile musical, singing and dancing entertainment. They will be at the Finsbury Park Empire on December 29th, featuring also Miss Jean Rai, the famous dancer.

Delfont Abroad.

Bernie Delfont goes to Holland tomorrow for a four weeks' season in his solo dancing act.

Lew Grade in Town.

Lew Grade, the clever young eccentric dancer, returned this week from a successful provincial tour and will again be seen at the principal London halls shortly in his new act.

For South Africa.

Loma Worth, American quick-change instrumentalist and dancer, sailed from Southampton on Friday last, November 28th, per R.M.S. "Balmoral Castle," to fulfil an engagement with African Theatres, Ltd., booked by the I.V.T.A., Ltd.

The Inversnecky Comedian.

At the Shepherd's Bush Empire, last week, Harry Gordon, of Inversnecky, was given a warm welcome upon his re-appearance in town after a long absence. Harry recently concluded another highly successful season at the Pavilion, Aberdeen, and his present engagements keep him fully occupied until next autumn. For pantomime, Harry is to play his second consecutive season at the King's Theatre, Edinburgh, where he plays the title rôle in "Mother Goose." By the way, Harry tells us that he had a busy time recording for the Edison Bell Co., and has recently completed thirty numbers.

Francis and Day's in Manchester.

All artists who are due to appear in Manchester for the pantomime season are cordially invited to visit the Francis and Day Professional Rooms at 98, Imperial Buildings, Oxford-road, where they will receive every attention and assistance.

From Variety to Vet.

James Ross, a music-hall comedian of thirty years ago, is now a veterinary surgeon. He has cured toothache in rabbits, mended a pigeon's split beak, set an owl's broken leg and cured a parrot of the rickets. "It is never too late to start again," he declared the other day.

"SNAP SHOTS."

AT WALHAM GREEN.

Mr. Alf. E. Dodds' "Jovial Jumble of Jollity," in seventeen scenes, called "Snap Shots," was produced with every sign of success at the Granville, Walham Green, on Monday. It has some excellent comedy, seen in "Melody Land," "Mexican Romance," "Mrs. Claptrap," "Work," "The Underworld," and "Police Station" scenes, as well as some good front cloths. Picturesque scenas, in which singing and dancing occur, are the Mexican scene and "A Bit of Irish Blarney," and there are numerous specialities.

Mr. Phil Leno heads the cast as principal comedian, and throughout gives of his best, in a variety of rôles. His quaint accent is attractive, and he never fails to score a possible point in the comedy line. Then Billy Howard assists him in several of the humorous scenes with good effect. Some capital comedy characterisation, too, comes from Mr. George Melbah.

Mr. Lewis Duckworth is also a big success—he has a beautiful voice which he uses to distinct advantage in various numbers, notably "The Kiss Waltz." He also joins Miss Lily Anderson, a delightful vocalist, in a couple of duets.

Miss Betty Hall sings sweetly and dances in a fascinating way. Her "Baby" number and "Sunshine Girl" gained deservedly loud applause. Miss May Moxon does well in several scenes, and has some good dancing episodes, including "A Military Parade," "Kentucky Days," and "Sailors" with the Eight Carney Girls, a capital singing and dancing chorus. The Florence Sisters, violin and saxophone experts, and the Lovick Jewels, a capital instrumental ensemble, supply musical interludes. The cast is completed by Miss Kitty Lee, and Messrs. Archie Swann (with a finely rendered song, "Lone Man") and Charlie St. Juste. Mr. J. Lovick is musical director for the show.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

After watching "Battling McGinty" many times, I appreciate its subtlety more than ever. The words A. C. Astor puts into his dummy's mouth are so expressive that playwrights—many of the successful ones even—would be well advised to study his style. The defeated boxer's description of what a knock-out feels like, is extraordinarily vivid. His impression was that somebody "threw a brick and all the lights went out"; then he began to ascend to heaven amid cheering, but there was always the sound of a voice counting, counting, counting, to mar his joy. The explanation of his defeat is most dramatically revealed, but the audience applauds still more vigorously Astor's demonstration of ventriloquial skill.

Whether singing parodies of St. Stephen's or his ballad of the months, Clarkson Rose's wit is never failing. He is also reviving his unemployment song, "Back I went to the Ministry of Labour," and its liveliness proves how well his humour stands the test of time. The mimicry of Anna Rogers is very effective. As Gracie Fields or Ella Shields, she quickly conjures up visions of the originals; as the Houston Sisters she is capable of singing a duet by herself, and her imitation of Jimmie Ferguson survives comparison with that entertainer himself. In his own flesh, so to speak, the "sunkist sovereign of syncopation," not only sings and dances most efficiently, but also delivers a clever "darkie" lecture on why human anatomy needs to be thoroughly revised so that calves should be worn in front of shins and mouths under hats.

It is hard to say which of her styles shows Nellie Wallace at her best. Her Tyrolean ditty, in plaintive, sentimental mood, in which she simpers: "He kissed me when he left me," has quite a delicate flavour of satire. "My Mother Said" is, to use one of her favourite adjectives, thoroughly robust, and "Finesse" is a devastating skit on those expositions of the wiles of femininity which are still, to the amazement of some onlookers, occasionally acted on the halls. One of the statements she makes as this monster of allure is a master stroke. "Surely," she says in surprise, "he will not disappoint me. Strange! He promised to meet me at 9.30. It is now twelve."

Beatrice Lillie again amuses us with her tricks of voice and grimace. A brilliant display of "adagio" feats is given by Gerardo and Adair (who also waltz enchantingly to "The Blue Danube"), assisted by Errol Addison and William Shaw. Michel plays the xylophone with feeling, and dances with expert skill. The Wiere Brothers are comedy eccentrics of marked ability. The Lupescu Sisters exert strength in feats of balance, and Herbert Griffiths conducts the Visatone Studio Orchestra.

THE PALLADIUM.

The Lime Trio show us how such accomplishments as those of the contortionist should be staged. They avoid that air of solemnity which is likely to be created by plain, straightforward exhibitions of skill. They make us think of the fantastically marvellous pantomimes which were devised by the Hanlon-Lees as vehicles for tumbling and acrobatics. By arranging his act in the form of a drama in little, the performer appeals to fancy as well as admiration. "The Golliwog" is an inspired example of this. From the moment the porter brings in the huge trunk, we are agog to know what will happen next. When the doll is brought out, our expectations increase. But no matter how great these may be, they are more than fulfilled when it twists itself, and is twisted, into forms and shapes which make us wonder whether there can possibly be a human being inside. It is a thrilling moment when the golliwog removes his face and wig.

Several of the turns in this bill are for connoisseurs. The make-up of G. S. Melvin is one of the things we never cease to marvel at. The dolorous timidity of Gene Sheldon is the perfect representation of a mood all of us have known. The dancing of Duffin and Draper is a feast for the eye, and the "frolicsome frolic" of Ralph Lohse and Nan Sterling is full of good fun. Felovis is a juggler whose range seems to cover all the achievements of his craft: the stage is almost covered with "props" and accessories before he begins, but he has proved himself master of them all before he ends. He carries the audience away with him as few jugglers do.

The nonsense of Billy Bennett has become one of those amusements we cannot do without. He is indisputably a classic—a comedian who will be described and quoted by the Methuselahs of this generation in order to let the next know what they have missed by not being born earlier The League of Nations which discusses pickles and black puddings in Berwick Market is a characteristic product of his teeming fancy, and the bugler of the Royal Fusiliers who asks himself what he is sounding now expresses the happy bewilderment of one who finds himself living care-free in a world borne down by logic.

Peter Dawson is not in a humorous mood this time. He gives us the prologue to "Pagliacci," "The Lute Player" and Rudyard Kipling's "Cells," with "If I Were King" as encore; yet in this sentimental mood he is as successful as before. He finds himself in strange company, for I doubt whether he has ever been billed with Power's Dancing Elephants before! However, the programme also includes the Six Melody Maids, presented by Edmund Fritz, and that merry fellow, Howard Rogers—and though I mention him last, I appreciate him among the first.

HOLBORN EMPIRE.

There is very little in a joke. After it has ceased to be new, if ever it has been new, all its mirth depends entirely on the telling. When you hear two such experts as Joe and Dave O'Gorman, there can be little doubt left that manner is all-important. They will come before the curtain at a moment's notice, to fill in the gap while a new scene is set, and make us laugh at any odd thought that comes into their heads. Among their gags is the dwindling enthusiasm of the proud parent who receives three telegrams, the first announcing a boy, the second twins and the third triplets, and he hopes the last is to cancel the one before. We know well enough how things will fall out, but we are amused as though the idea were startlingly new by their power of *exploding* each jest upon us. In their own act, of course, they put down a regular barrage which drives out of minds all desire to consider what each quip or wheeze would be worth if told by ourselves.

Fresh from her success at the Palladium, Rose Perfect comes to sing her way to the hearts of this very different type of audience. The Three White Flashes have also covered the same journey in order to amaze more Londoners with their swift agility on roller-skates. Likewise Harry and Frank Seaman again prove themselves, by the merriment excited by their sprawls and topples, to be two of the funniest burlesque tumblers we have ever seen: they slip into embarrassingly awkward clutches so spontaneously we have to remind ourselves at times that theirs is the art which conceals art.

With sufficient space for his gambols, George Lacey is seen at his best here. He is two comedians in one, for his lament, while wearing plus fours, for "the trousers I used to know" is rendered in a manner quite distinct from his invitation, as a ballerina, to "Come to the fairy Ball." In both styles he is equally effective. Naunton Wayne is a gossip whose popularity grows apace. He knows how to increase the pace without getting flurried.

The Dorray Sisters and Hilda are three attractive blondes who sing without betraying the fact that they are accomplished dancers. There is plenty of variety in their act, and a thrill at the finish when they dance upside down while being twirled around in a silver stand. Jack Payne and his B.B.C. band arouse the usual warmth of applause; the Three Brothers Crosso perform their novel feats; and Alma Victoria wheels with grace and vigour.

"Billy" Matthew Back.

It was good to see "Billy" Matthew back in his old spot at the Met. on Monday. He has had a big fight with a bout of pneumonia, but is almost back to normal again. In the meantime the good work was carried on by Dick Carr and G. H. Vernon.

CHISWICK EMPIRE.

The "Prime Minister of Mirth," George Robey, is no ordinary P.M., and on Monday there was refreshing unanimity among his constituents, who voted his contributions to the general hilarity A.1. "Safety First" caught the fancy of the audience and they roared their approval in laughter of a lecture on "Etiquette and an audience." Equally diverting was Robey's "Advertisement" stunt, and his dog story further added to the joys of the performance. Les Eldons, a couple of amazingly clever equilibrists, get through a singular smart act and introduce much humour.

The comedy episode, "Bargains," is ingeniously constructed to exhibit the talent of Barney Landor in a rôle that accurately fits his histrionic abilities. Nothing could be better than this performance of the calculating parent who schemes so cleverly, but ineffectively. Myra Ansell as Rachel, is particularly bright and sympathetic as the daughter, and James Lannon is extraordinarily good as the enterprising lover. As manipulators of clubs, hoops and other oddments, Astor and Astoria do many wonderful things.

Comes Maggie McLean all the way from the Lancashire looms, where she realised that her vocal acquirements were above the average. In point of fact, she is endowed with a singularly rich soprano voice. Her songs include Lancashire dialect numbers and serious ballads, and are vociferously applauded. A distinctly happy turn is that of Ella Escoe and Charles Haig, who carried the house by storm. They invest each item with innate charm. Their dancing and singing are excellent and their patter is above the average. Billy O'Connor proves himself a veritable thaumaturgist and the cards respond to his witcheries to the intense wonder of the audience. Frank Lucas delights every one with his fine accordion solos, in which excerpts from his extensive repertoire are hailed with acclamation. Frank is a brilliant exponent of his art and he scored an emphatic success in the overture to "William Tell."

NEW CROSS EMPIRE.

The variety which is presented here this week is described as an "All Laughter Week," a claim for which there would appear to be real justification. The Green Sisters open, and their dances are charmingly executed. They appear later in the programme in acrobatic dancing evolutions. It should be stated here that those two screamingly funny men, Naughton and Gold, interrupt to announce the next item. In fact, they go on interrupting throughout the whole performance, but in the process working many little absurdities all of which are real comedy items in themselves. Their own real contribution comes at the end and here again they are irresistible. This new style of variety is a great innovation and the efforts of these incomparable comedians who make the show a success.

The De Suter Brothers, continental musical clowns, can also be said to do their share of provoking laughs for the manner in which they extract music from the most novel contrivances. Theirs is a real good act and received its share of the applause. Robb Wilton in his sketch, "His Journey's End," is again his triumphant self, and whilst he is on there is not a minute unpunctuated with laughter. D'Alba, Australia's mystery woman dumbfounded her audience. Her powers of divination are remarkable and articles that are handled by Leslie Chard are minutely described. Quite the cleverest part of her performance is in naming correctly members of the audience. Bewildering also is the performance of Sylvestre, whose conjuring act is confined entirely to umbrellas, the production and make of which he appears to accomplish most mysteriously. His final production of many gaily hued parasols is a fine culminating effort.

Kimberley and Page, in their scena, "On the Riviera," are an ideal and happy couple who seem to be successful always. The comedy spirit is certainly in their act and their ingenious patter, burlesques and mock attempts at love-making make a real hit and brought these artists before the curtain several times.

Victor Moreton.

After a brief holiday, and following a long season under the management of Maurice Cowan in revue, that popular comedian Victor Moreton resumed his single act on Monday at the Empress, Brixton.

Cornalla and Eddie.

Just back from Barcelona, Cornalla and Eddie tell us that their arrangements for pantomime have fallen through. However, we anticipate they will not be idle long.

Music Hall Ladies' Guild.

A final reminder of the annual supper and ball of the Music Hall Ladies' Guild on Sunday, and all those who have not yet had their tickets should make immediate application to the Hon. Organiser, Miss Lottie Albert, 31, Ridgmount-garden (Museum 6425), or the Secretary, Music Hall Ladies' Guild, 18, Charing Cross-road.

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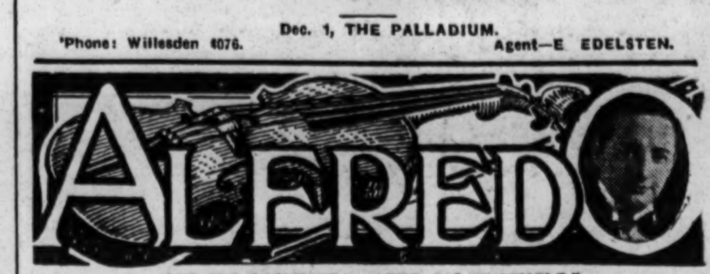

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CHISWICK EMPIRE.
Rehearsal at 12 noon for—
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Monday, December 8, 1930.

LONDON PAVILION.
Film, "HELL'S ANGELS."

EAST HAM PALACE.
Rehearsal 12.
Walter Bentley presents "MAKING WHOOPEE."

NEW SOUTH LONDON.
Rehearsal 12 (Low pitch).
"HAPPY DAYS."

REGENT THEATRE.
Martin Sabine presents "PASSERS BY," comm. Dec. 6th, 1930.

WALTHAMSTOW PALACE.
Rehearsal 12.
Mrs. Edgar Wallace presents "ON THE SPOT."

METROPOLITAN THEATRE
Rehearsal 12.
Company as booked.

BRIXTON EMPRESS.
Rehearsal 12.
Ernest Lotinga presents "ERNIE'S END."

WATFORD PALACE.
Rehearsal 2.30.
Paul Thomson to appear in and present "LOVE LIARS."

CHELSEA PALACE.
Rehearsal 12.
"SHOW LIFE."

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Nearly everybody is now ready for Pantomime, and among the eleventh-hour successes are "Oh! Donna Clara," the sensational Continental hit; "Stein, Stein, Stein, Stein, Everywhere we Go," a great comedy chorus winner; "P'liceman, P'liceman, Hold My Hand," and "We Can't Lose our Dog Fido," two comedy winners by Jimmy Kennedy, writer of "The Barmaid's Song," and last, but by no means least, "Packin' Up to Say Hello!" the optimistic hit for principal boys and girls.

There is also a number of established favourites which will be heard in all the principal productions. These include "Dancing With Tears in My Eyes," "The Kiss Waltz," "Like a Breath of Springtime," "The Barmaid's Song," "Wasn't It Nice?" "Watching My Dreams Go By," "When You're Smiling" and many others. "Cinderellas" have their special attention drawn to a plaintive ballad winner entitled "Nobody Cares if I'm Blue."

On Friday last, at the Ice Rink, Golders Green, a special exhibition was given by Herr Karl Schaefer, the world's champion figure-skating champion. Mr. Coleman and his popular Orchestra provided the musical accompaniment for the demonstration and the two waltz numbers selected by Herr Schaefer were "Dancing With Tears in My Eyes" and "The Kiss Waltz."

The popular Tipperary Trio, comprising Jack and Ted Judge and Jack Jesson, write to report big success with "The Black Pudding Song," at the Anstey Club, Leicester. Ted Judge puts this catchy chorus song over and has everybody singing it. Another winner featured by the Trio is "Will You Be Sad To-morrow?" which is also proving a hit for Dolly Fletcher, the well-known lady baritone.

That wonderful artist, Rose Perfect, has taken up "Dancing With Tears in My Eyes," "When You're Smiling" and "Melody Divine." Miss Perfect's interpretations of these great hits are nothing short of inspiring.

Jack Payne and his famous B.B.C. Band continue to make a special feature of "Dancing With Tears in My Eyes" at all their music hall engagements. Jimmie Fergusson, the popular American star, is now featuring "Nobody Cares if I'm Blue," "Dancing With Tears in My Eyes" and "When You're Smiling." He reports enormous success with this batch of stormers. Bob and Alf Pearson continue to score all along the line with "Dancing with Tears in My Eyes" and "When You're Smiling." Frank Lucas continues his enormous success with "When You're Smiling." Haig & Escoe have taken up the new chorus winner, "Stein, Stein, Stein, Stein!" Michael Ivan & Partner continue to make an outstanding hit with "When You're Smiling."

Peel & Curtis have selected "Stein, Stein, Stein, Stein!" for inclusion in their famous act. Albert Sandler, the popular violinist, continues to score with his fine rendering of "Dancing With Tears in My Eyes."

Lawrence Wright Music Co.

The Lawrence Wright Music Company have launched with success a song which will be one of the biggest chorus numbers of the pantomime season. The title is "Make up Your Mind You're Gonna be Young." Although this number is less than a week old, pantomime producers, principal boys and comedians are loud in their praises of it.

Miss Florrie Forde's pantomime, "Red Riding Hood" had a very successful opening on Monday at the Theatre Royal, Edinburgh, where Wright numbers are well in evidence. Miss Forde herself featuring with big success the big comedy number, "Gorgonzola" and that big chorus number, "Make up Your Mind You're Gonna be Young" and the marvellous waltz ballad "Meet Me in My Dreams To-night," while Miss Aleta Turner is successful with "Say a Little Prayer for Me." Three numbers which are featured by the Dancers and the Kiddies are "Adeline," "King's Horses" and "The Chum Song." Rhys Thomas's singing of "My Cradle is the Desert" and Ernest Hine's that of "Song of the Dawn" is very much to the liking of Edinburgh audiences. Miss Wyn McCarthy is featuring "That's Where the South Begins," while other Wright numbers in Miss Forde's Pantomime are "Little White Lies," "Rolling Along," "Lazy Lou'siana Moon," "Californian Serenade," "Gipsy Melody" and "Romance." Surely a representative programme, and, according to reports, all very well received.

In a letter from Jack Robson, of "British Goods" Company, we are informed that he is making a huge success with "Sittin' on a Rainbow," "Sunny Side of the Street" and "Exactly Like You." Mr. Robson is now rehearsing "Gipsy Melody" and "Happy Feet," which will be included at the earliest possible moment.

Miss Fiona Falda, of "Mind Your Step" Co., writes to tell us that "Gipsy Melody" is an extremely successful number. Miss Falda informs us that Mr. Reg. Hiscutt is rehearsing "Song of the Dawn" for immediate introduction into the show.

Nellie Norman, that versatile leading lady in "One of the Best" Company, has now introduced "Little White Lies," and is of the opinion that "Little White Lies" is one of the very best numbers she has ever featured.

At the New Cross Cinema this week, those clever twin sisters, Wyn & Ivy, are featuring with huge success two Wright numbers—"That's Where the South Begins" and "Happy Feet," both being received with enthusiastic applause.

Miss Norah Bancroft, who is this week appearing at Peckham Tower, has introduced "Say a Little Prayer for Me" with outstanding success. Miss Bancroft is also featuring "Meet Me in My Dreams To-night."

At the Metropolitan this week, Randolph Sutton is repeating the success he made last week at the Holborn Empire with "That's Where the South Begins." At the Holborn Empire the Doray Sisters & Hilda are making a hit with "Sittin' on a Rainbow" and "Adeline," two big Wright hits, in their delightful and artistic manner.

Francis and Day.

Reports to hand from the Theatre Royal, Edinburgh, testify to the great success of "My Baby Just Cares for Me," as featured by Bud Flanagan and Aleta Turner in the first of the pantomimes—Florrie Forde's "Sinbad the Sailor." Harry Neal, in the same production, is regularly encored for his breezy rendition of "I Wanna go to Bed."

A large percentage of Francis & Day songs are now regular features of "Show Life" Revue, which plays the Stratford Empire this week. Ray Zack has shown keen discrimination in choosing "My Baby Just Cares for Me" as her feature number; Sydney Wilson is highly successful in "It Happened in Monterey" and the Troy Sisters are featuring clever duet arrangements of "Bye Bye Blues" and "Swinging in a Hammock."

Vernon Drake's voice and personality are features of "Le Rêve Parisien" Revue, which plays the South London Palace this week. This artist finds an ideal number in the Francis & Day foxtrot ballad "If I had a Girl Like You." Randolph Sutton sings "Cryin' for the Carolines" beautifully. This inimitable artist is appearing to wonderful receptions at the Metropolitan this week.

Francis & Day material is well to the fore in "Mr. Jolly Boy" Revue, which appears at the Grand, Clapham, this week. Ruth Dennis scores heavily at each performance with "It Happened in Monterey" and in some artistic duet work with Haydn Scott is heard to equally fine advantage in "Blue is the Night." The vivacious soubrette of this company, Jessie Jewel, is immensely popular in "Cryin' for the Carolines" and "Puttin' on the Ritz," while "Bye Bye Blues" is ear-marked as the next inclusion.

Jack E. Raymond is a popular figure at the Metropole, Glasgow, this week, where his well-chosen repertoire includes "If I Had a Girl Like You" and "It Happened in Monterey." "We Must all Pull Together" is still an outstanding success in "Sensational" Revue, where it is brightly rendered by the Victor Duprez Band. This week the show plays the Osborne, Manchester.

At the London Palladium, this week, the Palladium Girls are providing some much-appreciated work to the tune of "If I Had a Girl Like You." On the same programme, Gene Sheldon's repertoire now includes "Bye Bye Blues."

Keen judgment in their choice of material is shown by The Aucklands, who are playing the Palace, Huddersfield. They are now scoring heavily with "If I Had a Girl Like You" and "Telling it to the Daisies." No stone is left unturned to ensure a successful production for "If I Had a Girl Like You" in "Ce Soir" Revue, which plays the Coliseum, Portsmouth, this week. Ivy Helder and Cliff Atkinson, playing in Percy Holmshaw's "Speed & Sparkle," at the Palace Theatre, Oldham, are well received for their tuneful rendering of "Should I?"

"I Can See a Rainbow" is still the outstanding duet hit in "Making Whoopee" Revue, which plays the Hippodrome, Manchester, this week to good business. Jane Ayr and Eddie Leslie are responsible for the excellent rendition of this number, in which they are ably assisted by the Broadway Melody Makers.

"Old New England Moon" has now been added to the repertoire of Tony Rigoletto, who is with "Pontoon" Revue. The number proves exceptionally popular at the Empire, Kingston, this week. Jerome & Ryan are heard in a remarkably strong batch of songs at the Regent, Stamford Hill, this week, where their repertoire includes "Bye Bye Blues," "My Baby Just Cares for Me" and "If I Had a Girl Like You." All these items are established hits.

"It Happened in Monterey" has now been artistically introduced into the act of Marie Leighton, who features it with success at all engagaments. Playing the Orpheum, Golders Green, this week, Virginia Perry makes a leading feature of "Blue is the Night," and the applause after each rendition of this song testifies to her excellent choice.

Keith Prowse.

At the Hippodrome, Southampton, Miss Ella Shields and her Syncopaters are creating a furore with "Go Home And Tell Your Mother," from the Metro-Goldwyn-Mayer film "Love in the Rough." This number is rapidly finding its way to the hit class, recorded on every make of record, and has already been fixed for several pantomimes.

"My Heart Belongs," a fascinating waltz ballad, introduced by Jose Collins, Tom Burke, and Jack Payne and his B.B.C. Dance Orchestra, has also been taken up by several managers, artists and producers. "When Twilight Comes," the ballad of distinction that was sung by John McCormack, has also found many singers in pantomime.

"I'd Like To Find The Guy That Wrote The Stein Song" has been recorded by Jack Hylton and his Boys for the H.M.V. This number has also found many friends among comedians and principal boys, who vote the number to be the greatest six-eight comedy song for many years. Randolph Sutton produced "Shoo the Hoodoo Away," and made an instantaneous success, and which he has featured at the Metropolitan Music Hall with great success.

At the Pavilion, Glasgow, Mr. Howard Croft, musical director, features as his interlude the popular K.P. Medley. W. F. Collins, the well-known baritone, is making a feature of the "Song of the Tinker," and has also been very successful with "Bells of the Sea." Tom Scott is also making a success with "Go Home And Tell Your Mother." Jack Wood, banjo entertainer, has scored all along the line with "'Leven-Thirty Saturday Night" and the "Stein Song."

Fred Bennett, with the Negro Melody Act, has introduced "Shoo the Hoodoo Away" and "With My Guitar And You." Fred Simister, versatile entertainer, is making a big success in Manchester with "I'd Like To Find The Guy That Wrote The Stein Song." Dan Bartenelli informs us that "Smile While You May" is a particularly good number, and very suitable for his act. Alf Dodds, in "Something New," is featuring "When Twilight Comes."

A selection of panto numbers will be sent on receipt of 1/6 to cover postage and printing.

Peter Derek, Ltd.

Peter Derek, Ltd., are very rapidly increasing their list of ardent supporters amongst the profession, and from all parts of the country come congratulations on the excellence of the numbers this firm is producing. A large number are going into panto this Christmas, and many are being worked in stage shows. Their latest comedy number—"Sittin' On A Haystack"—is a huge success, and further reports of performance have been received by P.D. from W. Buckler, L.R.A.M., the M.D. of the Regal Cinema, Beckenham, who is putting it over as a stage show. Alex Burns and his Ambassadors, at Manchester, says: ". . . a really good number and enjoyed by everyone." Bert Fosbrook, at Manchester, says "It went fine."

"Baby Angel"—the greatest ballad fox-trot—is being very successfully put over by Fred W. Bence at the St. James' Hotel, Torquay. L. Willoughby and his Band, West Molesey, says "'Baby Angel' and 'Nobody Haunts Me—Just Only You' prove to be two of our best numbers." Dunlop, the M.D. of the Shepherd's Bush Empire, has also been featuring this number and also "Sittin' On A Haystack." "Haystack" is being released by Decca this month. J. Williamson, the famous organist of Lozell's Picture House, Birmingham, is regularly playing P.D. numbers, and reports that "Hoping and Dreaming"—a delightful waltz song—"went over a huge success" as an interlude with slide. D. Green, the organist of Museum Picture House, Bethnal Green, and Herby Laws and G. P. Congleton, of Dalston Picture House, are making great success with "Hindoo Love Birds," the Eastern fox-trot song.

Harry Wragg, the silver-voiced tenor, is still making a big hit with "My Little Sweet Irene," which he regularly features at his engagements. "Oh, Please," a new fox-trot song, is a number which should catch on. Miss Joan Gates, of the Jolly Jeannettes, scored a winner with the comedy song "She's A She," at Hatcham, recently.

Les Southgate, whose band is now famous round Maidenhead way, is regularly playing P.D. numbers, including "Baby Angel," "Sittin' On A Haystack," "Hindoo Love Birds," "I'm In Cupid's Garden." "Frolic"—a novelty piano solo—is one of the features of his show, put over as a xylophone solo.

Chappell and Co., Ltd.

Maurice Chevalier is scoring the greatest success of his career at the Dominion Theatre with his marvellous number, "You Brought A New Kind Of Love To Me." Mr. Chevalier is also featuring "Sweepin' The Clouds Away" and uses this number as the finale of the show. At the Coliseum this week, Jimmie Fergusson is making a big hit with "You Brought A New Kind Of Love To Me." Tom Deere informs us that he is having terrific success with "You Brought A New Kind Of Love To Me," and we hear from Evelyn Laurita that this is her biggest hit this season.

Ernie Loder reports great success with "You Brought A New Kind Of Love To Me," whilst another popular act featuring this number is "Scott and Speed." Delyse and Hanson are creating a furore with "You Brought A New Kind Of Love To Me" this week at the Holborn Cabaret and at the Century Club; they are also featuring the new Continental valse "It's For You." Rose Perfect, the famous American singer, is scoring a great success at the Holborn Empire this week with her artistic rendering of "The World Is Waiting For The Sunrise." Bartenelli writes to say that he has found "Sing You Sinners" a very big hit at all his engagements. Frank Barnes, who has been scoring a great success with "The World Is Waiting For The Sunrise," is introducing into his act the sensational comedy song, "Tid-dle-id-dle-um-pum." Betty Hare is having an enormous success with "Sing You Sinners" in "Painting the Town Red" at Birkenhead.

Pantomime producers and artists are cordially invited to call in and hear our pantomime numbers. "You Brought A New Kind Of Love To Me" is already placed in many shows, and is especially suitable for principal boy and girl duet. "Sweepin' the Clouds Away" is a great number for principal boy and makes a strong finale number.

"Tid-dle-id-dle-um-pum" is undoubtedly *the* comedy chorus song of the year. A strong 6/8 number for principal boy is "Take Off Your Coat"; this number is also extremely effective in any situation requiring a rousing march tune.

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(*Continued on page 15.*)

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"Very Little Time for Music."

Replying to a shareholder, who said he thought an attraction would be the return of the human orchestra, Mr. R. A. Cowtan, who presided at the annual meeting of the Piccadilly Picture Theatre, (Manchester) Ltd., said there was very little time in a programme for music, and it was now a costly business to have an orchestra. Mr. Cowtan had just been lamenting the fact that, although last year was a good one, it was very evident that people were having less and less money to spend and that competition in the film trade was very fierce. It occurs to me that the fiercer the competition the greater need for attractions that will draw, and Mr. Cowtan will inevitably discover that it will be those houses where time is found for music that will secure the dividends.

The New Trocadero Cinema.

The musical director of the Trocadero, as the new cinema at the Elephant and Castle is to be called, will be Leslie Jeffreys, and Quentin Maclean will be organist. The house is now rapidly nearing completion.

The Forum Opening.

The opening ceremony of the Forum Theatre, Fulham, at 7.45, on December 78th will be performed by his Worship the Mayor of Kensington, Councillor A. Gordon Burd, J.P. The programme will include "The Storm" with Lupe Velez, William Boyd and Paul Cavanagh and a special stage presentation which is being arranged under Mr. Herbert Yapp's supervision by Mr. E. V Collingridge. To be entitled "Forum Festivities," the show will introduce Clapham and Dwyer, Don and Luis, the famous Victoria Girls, and the original Godfrey Hudson Girls in addition to the Forum Orchestra of twenty-four.

De Groot Joins Gaumont-British.

Commencing Monday, December 8th, Mr. De Groot, the famous violinist, who has joined the Gaumont-British organisation, will appear exclusively at the New Victoria. As far back as 1912 Mr. De Groot was appointed musical director to Provincial Cinematograph Theatres (now an important part of the Gaumont-British Circuit) and for a number of years he engaged all the orchestras for that circuit and trained them in the then little understood art of playing to pictures. Mr. De Groot describes it as a happy coincidence that his new contract with Gaumont-British was concluded in the same room in a West End hotel in which he signed his original contract with P.C.T. in 1912.

Under Mr. De Groot music will become an important item in the programme at the New Victoria. Twice daily (except Sundays), at approximately 2.35 and 8.12, he will appear on the stage with his 'cellst and pianist, supported by the New Victoria Symphony Orchestra, when a programme will be presented consisting of a blend of classical and popular music to suit all tastes.

Under the direction of Mr. Herbert Mason, the designers are at work preparing original stage settings for Mr. De Groot's musical presentations, and these will be changed weekly. The popular artist is the proud possessor of a Strad, and if he has one anxiety in life it is for the safety of his beloved instrument, which is insured for £10,000, but which, as he says, no money could replace. Mr. De Groot has appeared at five Command Performances.

Music at Cinema Exhibitors' Dinner.

Bert Ambrose's orchestra is to play before and after the dinner of the London and Home Counties Branch of the C.E.A., at the Savoy Hotel, on Tuesday. Mr. Albert Clavering will be in the chair.

Help for Bristol Musicians.

A practical endeavour to aid unemployed kinema musicians, of which there is a large number in Bristol, is being made by the organisation of a series of Sunday concerts at the Triangle Picture House, Clifton. First-class programmes are provided at the popular prices of 6d., 1s., and 1s. 6d. It is hoped that the concerts will be well supported, as many of the musicians are in urgent need of assistance. The musical arrangements are in the hands of Mr. A. H. Morgan, who for some years conducted the orchestra at the Whiteladies Picture House.

Walter Reynolds' Reappointment.

The Parks and Open Spaces Committee of the London County Council have recommended that Mr. Walter Reynolds, who has held the position since July, 1924, shall be re-appointed musical director in connection with band, etc., performances at parks and open spaces under the control of the Council for one year from December 1st, 1930, at a fee, based on post-war conditions, of £300, excluding travelling expenses which may be necessarily incurred by him in the performance of his duties. The appointment is subject to Mr. Reynolds' services being placed at the disposal of the Council throughout the year, and to the whole of his time being devoted to the Council's service during the band season.

Margate Municipal Orchestra.

Mr. Herbert Lodge has again been engaged by the Margate Corporation as musical director of the Municipal Orchestra for the season of 1931, at a salary of £400. The minimum period of the season will be nineteen weeks.

West London Labour Orchestra.

Some time back several enthusiasts conceived the idea of forming Labour orchestras in every possible district for the entertainment of the people and the education of music lovers. Now the West London Labour Orchestra has had the courage to continue this important and difficult work and is holding regular rehearsals every

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NEW NUMBERS REVIEWED.

BY A SPECIALIST.

Hans Andersens of Music.

Erell Reaves and Sherman Myers of "Fairy on the Clock" fame seem to be the Hans Andersens of dance music. Two beautiful little stories set to fox-trot rhythm from their pens have arrived from Cecil Lennox. The first one is a toy-shop fable called "The Soldier on the Shelf." The music is bright and jolly to dance to, with interludes of bugle calls and martial fragments. The second is "Cupid on the Cake" a little wedding novelty. Bells and hints of wedding marches fit naturally into the gay melody. These numbers will be heard, not only in the dance palaces but from the orchestras of theatres and halls, particularly I should think "Cupid on the Cake." Reaves supplies the lyrics and Myers the music. They certainly have the knack of writing descriptive dance work.

A waltz "Day by Day" composed by Marcelle Mayne also comes from the house of Lennox. The quiet melody conveys the idea of thought, more perhaps by repeated similarity of phrasing as in the verse than by the usual method of the echoing melody, a two-bar example of which is in the refrain. The lyric is by Tilsley.

An Eastern Touch.

The music composed by Randall Crossworth for Henry Williams' lyric "Hindoo Love-Birds" is apt, being redolent of the mystery associated with the East. This is brought out not only in orchestral arrangement by Terence Langley but also in the piano edition. As might be expected in an orchestration of this nature a lot depends upon the drummer and he will find his part amply scored for gong and vibraphone. There are some nice saxophone obbligatos and trumpet scorings. This splendid number which comes from Peter Derek is backed with a rollicking comedy fox-trot "Sitting on a Haystack" by Wright, Bourne and Castling, another Terence Langley arrangement.

Two Hot Hits.

From Campbell Connelly's come two hot numbers under one cover. They are "Without my Gal" and "What a Perfect Night for Love." "Without my Gal" opens with some good syncopation, the violins introducing a joyous dance and the other instruments, notably the saxophone, receiving their share of the gay melody later. It is interesting, as the piece progresses, to hear this sprightly air emerging time and again from the steady, rhythmic groundwork.

A slower tempo fox-trot is "What a Perfect Night for Love." Here, too, is great fun and good scoring, the catchy phrases from which the melody is built being tossed about from one instrument to the other. Altogether a delightful ensemble.

A.L.S.

BANDSMEN

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EDGAR WHITE

Sunday from 11 a.m. to 1 p.m. at the Co-operative Large Hall, Dawes-road, Fulham Cross, W. It has made rapid progress towards success. Symphonies, overtures and any serious compositions are taken as an object, so that musicians are assured of the right material. Professional, semi-professional and good amateur volunteers are cordially welcomed to join. Detailed information will be furnished by Mr. Paul Polansky, 17, Sudbury Heights-avenue, Sudbury, Middlesex.

Among the Nobility.

Ted Sommerfield's Orchestras have been filling important engagements recently. They officiated at the Spanish Club for the Fiesta de la Raza, given by the Spanish Ambassador to the Prince of Wales, the guest of honour, where they provided the music during the banquet and subsequently for the dancing; at the dinner at the Savoy given by Lord Rothschild to Professor Einstein, when George Bernard Shaw made his remarkable speech; at the reception given in honour of Her Majesty the Queen of Spain at the Spanish Club, and at the Oxford week-end given by the Marquess of Donegall and Lord Jersey.

It is on record that Mr. Sommerfield was confronted by the Marquess with the question, "Are you prepared to play at any time throughout the week-end?" Promptly came the reply, "Before breakfast if necessary!"

Billy Bronson's Mayfield Five.

The welcome news reaches me of the success of Billy Bronson's Mayfield Five at the Geraldi Club, Soho. They feature their own cabaret, with Dan O'Keefe and Billy Bronson, vocalists and step-dancers; Harry Smead, eccentric dancer, solos on the Ajax xylophone, and Tiny Thompson, a clever ballet dancer. The personnel comprises George Thompson, piano, arranger; Dan O'Keefe, alto and soprano clarinet; Harry Smead, trumpet, banjo and guitar; Dick Farlow, drums, piano and accordion, and Billly Bronson, tenor, soprano, clarinet and violin and xylophone.

Bert Middle's Band.

A leading place in London's most popular gig bands has been taken by Bert Middle's Combination, and at York Hall, Bethnal Green, just recently, over 700 dancers showered applause upon them throughout the evening. The band numbers ten excellent musicians, most of whom double upon other instruments, including piano accordian, under the direction of Bert Middle (drums). During the evening, the band presented a number of old-time dances, which were greatly appreciated. The time and rhythm, combined with the jolly atmosphere which these boys are able to create, make them great favourites.

Leslie E. Norvill and His Band.

Following their success at the Runnacleave Hotel, Ilfracombe, last summer, Leslie E. Norvill and his band are upholding their reputation in both orchestral and dance music, at the "Barova" restaurant and ballroom, Southampton. The personnel of the band remains the same, viz—Arthur Driver, alto, soprano and baritone saxes, clarinet, bass clarinet and violin; Jock Boyd, tenor sax, clarinet, banjo, guitar and violin; Denis Heywood, violin, second alto and baritone saxes and clarinet; Fred Pedley, piano and piano-accordion; and Leslie himself, drums, pedal tymps, vibraphone, marimba, etc., who also leads this popular outfit.

At a special concert given at the Barova recently, they performed, to a large and appreciative audience, a programme which included Eric Coates' "The Three Bears" and a pianoforte solo by Mr. Fred Pedley of the "Rhapsody in Blue" by Gershwin, which received a great ovation. The dance numbers are specially arranged to suit the combination, the greater part of this work being done by Jock Boyd. Mr. Norvill is also musical director for the Provincial Hotels, Ltd., of which the Runnacleave Hotel is the chief on the circuit and to which the boys are returning for the summer season, 1931.

Alec. Alexander's New Address.

Sending me particulars of his new address, which is 100, Farleigh-road, Stoke Newington, N.16, Alec. Alexander adds that he will be pleased to hear from boys who have played under his direction with a view to further business. Alec's "Mickey and his Mixers" are very popular. His other bands are this week busy at concerts and dances and "The Radio Boys" are playing with renewed and increasing success.

Bath's New Pavilion.

To mark the opening of the New Pavilion at Bath, the usual Sunday evening concert was transferred from the Pump Room to this much larger room. Mr. Edward Dunn's excellent orchestra was heard to advantage in its new surroundings. Lily Morgan, the well-known local contralto was the soloist, the instrumental soloists being Fred Davison (trumpet) and John Rogers (trombonist).

Violinist Dresses the Part.

At the St. Andrew's Eve concert at the Pump Room, Bath, last Saturday, James Kershaw the youngest member of Mr. Edward Dunn's orchestra played as a violin solo J. B. McEwen's Scottish Rhapsody "Bonny Prince Charlie." To give the correct atmosphere to the surroundings Mr. Kershaw donned kilts and right well did he look in this picturesque garb.

Leeds M.U. Benevolent Fund.

The Leeds Branch of the Musicians' Union Benevolent Fund held their annual concert at the Coliseum, Leeds, on Sunday last. In his appeal to the audience, Alderman Frank Fountain, J.P., said that the society which had been in existence for thirty-seven years, had for thirty years given an annual concert, but never was the public support needed more than at the present time, with so many musicians ousted from their positions by the "talkies."

Popular classics were rendered with splendid effect by the Leeds Professional Military Band (a well balanced group of nearly thirty musicians), under the direction of Mr. C. Smith (late of the Scarborough Spa and Leeds Symphony orchestras). Miss Essie Simpson, soprano, sang pleasantly and was also heard to good effect in duets with Mr. C. Brooks, tenor, of the Leeds Parish Church. Mr. Robert Geldard was very entertaining with xylophone solos, and with Mr. H. W Sedgwick at the organ and Miss Dorothy Pickard, pianist, an exceptionally enjoyable evening was spent.

VARIETY IN THE CINEMA

By VIATOR.

The New Victoria.

I thought Leslie Henson's "talkie." "A Warm Corner," which I saw here last week, quite the best, and certainly the funniest I have seen. It is a delightful entertainment, and besides Mr. Henson's own superb performance, Miss Heather Thatcher, Miss Connie Ediss, Mr. Austin Melford and the rest of the very competent cast give of their best. The stage show was another of those sumptuous entertainments provided by Mr. Albert de Courville, a superb stage spectacle called "1830-1930." It seemed to open in the latter year, with a motor-car apparently driven right at the audience. Then sixteen beautiful girls in yellow motor coats and green berets appeared, and they sang and danced in fine style. It was difficult to distinguish from the programme who was who. There were seven principals in the finale, but only the names of four listed. I liked the Caits Brothers very much. They had their own scena, that of rival picture houses, and one of them was supposed to represent Louis Wolheim, and the other John Gilbert. Their patter was good, and so was their very clever simultaneous dance to "Sylvia" music. Miss Cecile Bronson, prima donna from the New York Opera, and Cleo Pergam, too and tap-dancer, were other names on the programme. I presume the latter was the fair lady, who did some marvellous spins on her toes towards the end of the show. Another clever young lady sang and danced several numbers in attractive style, and there was a smart duo—the lady with banjulele—who did some clever dancing, lifts being prominent. Among the scenes that of the 1830 girls in burlesque crinoline frocks, large poke bonnets and mittens, and 1930 on the other side, in very modern jazz frocks, was fascinating, with an ingenious change of scenery in the finale. The waltz number, too, was very picturesque, with the girls in rose petal frocks. The scenery and frocks throughout were exquisite. This week, Lindsay and Mason, Mary and Erik and The Four Flashes are the variety attractions, with "Renegades," starring Warner Baxter as the film.

Beckenham Regal.

The fine stage show I saw at this popular cinema last week was given by Le Max, whose magical deceptions were indeed clever. How I longed for his magic charm with the bottle of beer from which he pours drinks to order from crême de menthe to the harmless lemonade! In his first-rate show Le Max is assisted by the charming Mddle. Yvonne. Another item provided by the enterprising manager, Mr. Montague Austin, was Jay Greene, the tenor vocalist, who in burlesque impersonations was well received. He was best in his Dutch song, when he appeared complete with goose. Added to these attractions must be included the excellent selections played by the orchestra.

Mile End Empire.

Looking in at the Mile End Empire on Friday last, I spent a pleasant half-hour prior to the variety portion of the programme, chatting to Mr. James Wilson, the cheery manager there. He informed me that the policy of introducing variety acts meets with the unqualified approval of his patrons and gives an added interest to the specially featured films each week. Leon and Lucette, two extremely clever dancers, whose performances I have reported upon on many occasions, gave their thrilling and exceptional aerobatic dancing display. When I say exceptional, this is meant in every sense of the word. So many dancing couples now are appearing in cabaret and revue that it is refreshing to find two very accomplished performers who provide that "something different" which stamps their act out of the ordinary. Their suppleness and utter disregard of natural posturing holds the interest of an audience so used now to look for the sensational.

The Three Happy Boys are really instrumentalists with a fund of snappy numbers who put over a quick-fire pot pourri of syncopation, adding a few steps here and there. Pretty Miss Gervan Dundas makes various entrances and gives valuable assistance to the trio. She sings "Happy Feet" and seems to possess them, too, for her dancing reveals her as a terpsichorean artist of distinct merit.

Hippodrome, Buxton.

A very pleasing addition to last week's silent picture programme at the Hippodrome, Buxton, is Miss E. Johnson's "Thirteen Rogues" in their speciality dances. These clever artists scored a big hit when they performed before Herman Darewski at the Winter Gardens, Blackpool, and were very much to the liking of the Buxton audiences. Flossie Owen was excellent in her solo dance, whilst Joan Taylor and Vera Wilson were versatile leaders of the well-trained chorus. Mr. Bob Parker is the genial manager of the Hippodrome, Buxton.

Items.

The programmes at the Astoria Theatres, for this week, are as follows:—

Brixton Astoria.—Lupe Velez and Jean Hersholt in "Hell Harbour." H. B. Warner and Lois Wilson in "Furies." On the stage, the Astoria Cabaret, introducing the Malinoff Quartet of sensational whirlwind dancers; the Dinkie Derton Trio, in singing, dancing and acrobatics; with Fred Kitchen and his orchestra.

At the Old Kent Road Astoria, the picture programme consists of Lupe Velez in "Hell Harbour," and Vilma Banky in "A Lady to Love." On the stage is Teddy Brown's Cabaret, including Teddy Brown with his xylophone and saxophone; Tommy Long and Godowsky and his dance band.

At the Streatham Astoria, the picture programme includes Vilma Banky in "A Lady to Love," and Ian Keith in "Light Fingers." On the stage, Odali Careno, the world-famous prima donna, has been specially engaged for one week's visit, and at every performance gives a selection from her repertoire of operatic and ballad numbers.

At the Finsbury Park Astoria, the pictures are Lupe Velez and Jean Hersholt in "Hell Harbour," and John Barrymore in "The Man from Blankleys." On the stage there are "The Mounters," a marvellous troupe of gymnasts and strength specialists, together with "Eve," the beautiful speciality dancer and poseuse.

CLUB AND CABARET.

By VIATOR.

Murray's Club.

Whether you are "dressed" or in the comfort of "plus fours," there is an atmosphere about Murray's which makes you feel instantly at home in its comfortable surroundings. The dance floor is commodious and excellent; the band, under the surveillance of Mr. Vic Filmer, all that a good dance band should be; the cuisine above reproach. Mr. E. A. Cordell, who always accords me a very warm welcome, was telling me the other evening that next Monday they are introducing a fashion parade conducted by Suzanne of Hanover-square. This firm has just "dressed" the much-discussed St. James's show, "A Murder Has Been Arranged." This, with several more novel schemes, should make Murray's more attractive than ever. Last week, the first cabaret turn was a song and dance by the girls, in very festive gala costumes. These consisted of flame-coloured frocks and novel headdresses. They sang well and danced energetically. Miss Jannette Rai, in a scanty but very chic little costume of the bathing variety, of green sequins, sang vivaciously, "I like to do things for you." She is a very pretty blonde, and is an eccentric dancer of no mean order. Two of the girls next did the French Can Can in appropriate "yellow shading to orange" pretty frocks, with some wonderful high kicking! The bright particular turn of the evening, however, was the Odellys. Two men and a girl in tennis kit, they juggled, somersaulted, hand-balanced and a dozen other very clever gymnastic stunts, all with a neatness and lack of effort. Thursday was American gala night at Murray's, always a big night at the popular Beak-street Club.

"Eugene" Carnival.

An attendance of 6,000 at the Albert Hall last Tuesday week to witness the "Eugene" revue and carnival, is sufficient testimony to the regard of the hair-waving profession and the public to the special Eugene method and also to the attraction of the programme advertised, which was a long one. Commencing at 7.45 with an orchestral selection, Mr. H. O. Nicholson, M.P., opened with a suitable greeting, after which there was a demonstration by Mr. G. Elliott with Mr. W. McGill, the London sales manager and organiser of the entire carnival, as lecturer. A Eugene film "waves" and further styles of hairdressing completed the first part.

Dancing started at 10, the Café de Paris band, under the direction of Billy Mason, Mr. Heath and his daughter Nancy, winners of twenty-two international championships, giving an exhibition of dancing. Then came the fancy dress carnival, judged by Billie Houston, Norman Long, Bob Wilton, Mr. and Mrs. Tom Lovell, Harry Bennett and Mrs. H. E. Jervis, followed by a distribution of prizes by the "Guv'nor." There were two parts to the cabaret, which had been booked and directed by Tom Lovell, assisted by Harry Bennett, and the artists included J. Sherman Fisher's 16 Palladium Girls, Tommy Long, St. Moritz Skaters, Adagio Four, Anena Family and the Royal Hindustans, all turns familiar to readers of this column, inasmuch as I have written in appreciative terms of their performances on more than one occasion.

The Cosmo.

A boxing kangaroo in a night club! This was the attraction at the popular Wardour-street Club last week. Aussie, it is called, and it was introduced by Mr. Alec Manderi; it boxes with a partner in a marvellous fashion, and caused quite a furore at "The Cosmo," which is so well managed by Mr. Jesse Jacobsen. The other turn was De Suter Bros., the clever musical clowns. They put over an act which is as delightfully fresh as possible, and their clever fooling and smart playing proved an ideal accompaniment to one's meal. Jack Padbury and the Cosmo Club Seven continue to delight dancers here, as well as wireless fans, with their clever playing.

The Queen's.

Dawnya and Petrova paid a quick return visit here last week. All their dances were good, the Dance of Passion particularly so. It is one of the most artistic terpsichorean efforts to be seen in cabaret. The Girls, as usual, supported this clever duo with some bright work, singing and dancing collectively and individually in their usual captivating style.

Mayfair Hotel.

Mr. Sutherland Felce proved a big attraction here last week. I always enjoy the turn put over by Mr. Felce. He has that happy knack of saying the right thing at the right time, and Society's Pet Prestidigateur, as he is now known, scores heavily with some of the funniest patter possible. His tricks don't matter so much—they seem part of his "talking"; but they are good. When he turns the ukulele into a bouquet, for instance, you almost expect it to happen. Topicalities he is full of, and they are all very amusing. "The Joker" has also some very good golf ball stunts that get right there!

Château de Madrid.

Another magician who has been doing very well for himself—thank you—in cabaret is Mr. Brian Godfrey. He was a big success in "Trocabaret," and at Mr. Ernest Amerio's quaintly-named Château de Madrid in Grosvenor-road last week, he was loudly acclaimed. That quiet hesitating style, that half-nervous, apologetic manner is so ingratiating, and yet real showmanship at its best. Mr. Godfrey is an expert conjuror, too, as his tricks here last week amply proved. The sunshade and billiard balls tricks were particularly successful.

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NATIONAL BRASS BAND CLUB.

A DISCUSSION ON PROGRAMME BUILDING.

A meeting of the National Brass Band Club which took the form of a discussion on programme building was held in the clubroom at the Kingsway Hall on November 24th. Mr. Godfrey took the chair and in opening the took the chair, and in opening the discussion said: "The question is whether we shall educate or play popular music. It is a long time since I have held the baton but I think there can be over education. Nowadays the most popular items are jazz. I have heard the most beautiful effects by dance bands but they were not jazz. Open air bands are limited because they are mainly composed of wind instruments. There is no piano and in some big bands the piano is in the hands of fine performers, who produce wonderful effects. I will sit down and let the protagonists of the two schools air their views."

Music in the Parks.

Mr. Walter Reynolds said "speaking purely as a member of the N.B.B.C. and outside the fact that I hold an official appointment as musical director, I think the whole idea of programme building will have to roll itself out gradually. It is not my idea that there are only two protagonists. I am all out for good music. I don't only mean symphonic. The art of music should have some ennobling effect on those who take part and those who hear. I think something fairly solid suits the British people. I wish there was something in England like the Welsh festivals to keep our national spirit alive. We are dominated too much by America. When people are out in hotels for a 'beano' the music they get there suits them very well. It is different in the parks and open spaces."

Mr. Slevin after alluding to the origin of the meeting said "In building programmes the first thing to be considered is the public. Unless bands give the public what it wants bands are not successful. Park bands are paid by the public and the public wants light popular music. Fox-trots don't appear on park programmes except in Hyde Park where the Royal Park bands are so successful. To put good class music before the majority of bands in London is no good. They could play lighter music well but don't get the chance. The public do not get what they pay for. Why should a decent tune be banned because it is called a fox-trot? I don't think park bands are there to educate, their primary duty is to entertain. As to Mr. Reynolds' idea that solid music is of more use in times of national stress, what about 1914? What did the men want then? 'Tipperary,' etc. Fox-trots should not overshadow programmes but they are entitled to their legitimate place."

Mr. Barlow, supporting Mr. Reynolds said: "If music doesn't elevate the mind it doesn't function as it should. Some modern music sounds insane. I am glad my career is ending if this is to be the music of the future. I don't think the best bands should play a low type of music—leave that to the second class bands."

The Need for Discretion.

Mr. Cope (Editor of the "British Bandsman") said: "I have heard some bands play light music most delightfully, as for example the Blackpool Band. But jazz music as played by some bands is just muck. I have no objection to the best type of light music in park programmes. Some fox-trots have no tune at all. But if fox-trots and waltzes are well constructed and are good tunes, then have them by all means. However, don't place them immediately after classical pieces. Discretion is needed."

Mr. W. Grant remarked, "I have great enthusiasm for a brass band, but I know its limitations. People don't want roast beef for every item. A couple of light numbers in ten pieces, providing they are decent tunes, are all to the good."

L.C.C.'s Educational Ideals.

Mr. Reynolds took the floor again, and in a somewhat dictatorial speech said, "All remarks about light music are qualified by talking about decent tunes. How many really good numbers have been struck out of park programmes? You cannot show me a Council programme which was wholly confined to classical music. It is always a mixture. Bandmasters do include some light music in their programmes. My demand is that bands must play one solid piece in each part of each programme for L.C.C. I bear in my mind that L.C.C. is the educational authority for London and they shouldn't enter into competition with entertainment bodies.—There should be higher ideals than that of merely giving the public what it wants. Anyway, who knows what the public wants? There must be some degree of uplift. Brass bands are at their best in sustained harmonies of noble character. Let us consider the ephemeral life of the fox-trot and contrast that with music which has lived a hundred years—music which has real worth in it."

Mr. Kichenside: "We are not getting encouragement to spend money to better the bands. There is also a different public to play to now. Mr. Reynolds and others may not like the name of 'fox-trots,' but the public do want and ask for pieces which are fox-trots. There is no doubt about the taste of the public to-day."

Improving Public Taste.

Mr. Slevin, in reply to Mr. Reynolds, said: "There are various grades of light music. Thousands of people who are in the parks don't appreciate good music because they don't understand it. I am not in the least suggesting that all good music should be cut out, but popular music should have its fair share of programmes."

Mr. Godfrey in concluding the discussion, said: "It's a mistake to get a bee in your bonnet about improving the public. Without meaning it you may be dull. A classic may get into the public ear because of the cinema. Composers of classical music did not write for open-air bands—this should be remembered. Conductors often fall into the habit of playing pieces for their own pleasure. If a man can play golf on Sunday, why cannot he have a little light music? 'Fox-trot' is an idiotic name, but many fox-trots are good tunes and should be played. The best thing is a good mixture.

FROM THE SONG PUBLISHERS

(*Continued from page 13*).

hits of 1931. Fred Douglas has several of the firm's numbers in rehearsal for recording purposes. Bert Lee and Irene Shamrock have two of our numbers, "Why Don't You Keep Out Of My Dreams?" and "Please, Percy," in rehearsal.

Arthur Jacobson and his Band at Whitley Bay is still continuing to score all along the line with "It's All Over Town," "Why Don't You Keep Out Of My Dreams?" "March of the Chocolate Soldiers," "Digging Up the Road," and he informs us that he will not take these numbers out. He has also several of the firm's new releases in rehearsal.

Randolph Sutton still continues to score this week at the Metropolitan with our latest 6/8 comedy success, "Please, Percy," which is the follow-up song to "Oh! Arthur, What Have You Done to Martha?" Georges Haeck, the popular musical director of Frascati's Orchestra, is doing big with several of the firm's numbers.

Victor Gould warmly invites all friends, old and new, in the profession to come along and see him, and hear all the newest material he can offer them for this year's pantomime.

Victoria Music Publishing Co., Ltd.

During the past few weeks Victoria House has been besieged by panto producers and artists, all of whom are on the look out for the best material for the forthcoming pantomimes. "I Remember You From Somewhere" is destined to be the favourite song this year, and the majority of producers have definitely decided to make this beautiful boy and girl duet their feature song.

Another big number is "Barnacle Bill the Sailor," which is appropriate for the following subjects: "Dick Whittington," "Sinbad the Sailor," and "Robinson Crusoe." Quite a number of panto comedians intend to feature this novel nautical comedy song, which has lots of additional words suitable for comedy duos and trios. "Don't Tell Her What's Happened To Me" is an ideal number for principal boy or could be used as a duet. This is an entirely different type of number, and has a great appeal lyric set to a very haunting melody. We have just published a ladies' version of this, and principal girls should write in for same.

We would particularly recommend to artists a bright, quick number, entitled "Highway To Heaven," which is full of pep and rhythm. This is an excellent song for principal boy or girl; also it could be used for any ensemble work, such as the finale of the first act, etc. It is ideal for dancing teams.

We have pleasure in announcing through these columns the title of a brand-new comedy number, namely "Never Swat A Fly," which we have released specially for panto. "Never Swat A Fly" is an original type of comedy song and has many subtle lines which will undoubtedly appeal to audiences. Panto comedians should write in for their copies of this number immediately.

The greatest story ballad ever written is "A Cottage For Sale," which is by no means dead, and will be in the majority of this season's pantomimes. This is an ideal number for all vocalists, and is already very popular. Artists looking for a certain applause-getter should not forget this.

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